

NEW YORK

IMPORTANT AMERICAN  
SILVER

INCLUDING MAGNIFICENT TIFFANY

*Thursday 20 January 2011*

CHRISTIE'S



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PLEASE SEE PAGE 95 FOR  
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### 17 MAY 2011

Important Silver and  
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New York

### 21 OCTOBER 2011

Important Silver and  
Objects of Vertu  
New York



# IMPORTANT AMERICAN SILVER INCLUDING MAGNIFICENT TIFFANY

Thursday 20 January 2011

## PROPERTIES FROM

Mrs. Vectra Barnette and  
Mr. William B. Orkin

The Collection of  
Mrs. Sidney F. Brody

The Collection of Professor and  
Mrs. George Heard Hamilton

The New Jersey Historical Society

HSH Princess Marie-Louise Radziwill

Sold to Benefit the Acquisition fund of  
the Saint Louis Art Museum

## AUCTION

Thursday 20 January 2011  
at 10.00 am (Lots 1-110)

20 Rockefeller Plaza  
New York, NY 10020

## AUCTIONEER

Tom Lecky (# 1135170)

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred to  
as TIFFANY-2413

## VIEWING

Friday	14 January	10.00 am - 5.00 pm
Saturday	15 January	10.00 am - 5.00 pm
Sunday	16 January	1.00 pm - 5.00 pm
Monday	17 January	10.00 am - 5.00 pm
Tuesday	18 January	10.00 am - 5.00 pm
Wednesday	19 January	10.00 am - 5.00 pm

## CONDITIONS OF SALE

This auction is subject to  
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Conditions of Sale and to Reserves

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For an overview of the process, see the  
Buying at Christie's section.  
[35]

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Front cover: Lots 56 and 59

Back cover: Lot 13

# CHRISTIE'S



# THE GOLDEN AGE OF THE AUTO BARONS: THE FISHER SILVER DINNER SERVICE



The names Chrysler, Dodge, Ford and Fisher are all synonymous with Detroit's golden age. Indeed, the Fisher brothers' carriage shop grew to become Detroit's largest supplier of automobile interiors, and the ubiquitous "Body by Fisher" and carriage logo appeared on every GM car door.

As befitting captains of the American automobile industry in the 1930s, this immensely wealthy family commissioned one of the largest American dinner services ever to be made. Made of silver with gold details, this service for 25 consists of 217 pieces and weighs over 5,000 ounces. The service was completed in 1936 at an astounding cost of \$266,000.

**LOT 13** An extensive silver, gold and hardstone dinner service for twenty-five  
Hans Brasser and Eleder-Hickok Co. circa 1936  
\$200,000-300,000



# THE SILVER STANDARD

Since its founding in 1837, Tiffany & Co. has set the standard for silver designs and has been credited with some of the most important innovations in the field. In 1867, it became the first American silversmith company to be awarded the highly coveted Grand Prize at the Paris *Exposition Universelle*. On the following pages, discover an outstanding selection of rare and important pieces that reflect the historic achievements and high standards that have distinguished Tiffany & Co. as one of the most celebrated names in American silver.

## ELABORATE PRESENTATION

*The Boston Globe* commissioned this presentation sword with the incredible sum of \$1,000 in 1890. One of the most elaborate of Tiffany's silver swords, this example is set with 37 diamonds, a large baroque pearl, and five cabochon gemstones. The silver scabbard is inscribed with the name of the recipient, Richard Frances Tobin, a distinguished member of the Grand Army of the Republic in Boston.

LOT 78 A Parcel-Gilt Silver and Gem-Set Presentation Sword and Scabbard, Tiffany & Co., New York, 1890 \$80,000–120,000





### NATURAL WONDERS

Tiffany's ground-breaking designs in the Japanese taste brought international recognition at the Paris Exposition of 1878. Edward Moore, chief designer for the firm, had not only interpreted the Japanese style, but also mastered the technically complicated *Meiji* methods for enhancing silver with colored alloys in both copper and gold. Rather than draw from traditional western historical designs, Moore turned to unpretentious naturalistic themes, often integrating form and ornament in entirely original ways. The shape of this tray takes its cue from the gourd and vine decoration, and the centerpiece, formed as two pools of water, is ornamented with whirlpool motifs, floating autumn leaves, and "dripping" feet.

**LOTS 59, 56** A Silver and Mixed-Metal Centerpiece and Tea Tray  
Each Tiffany & Co., New York, *circa* 1880  
**The centerpiece:** \$80,000–120,000;  
**The tray:** \$200,000–300,000



## PRECIOUS GEMS

Louis Comfort Tiffany, famous for his glass windows and lamps, also made superb jewelry and enameled objects for Tiffany & Co., his family's firm. The period from 1912 to 1916 was an exceptionally creative period for Tiffany, who designed a series of works in gold or silver incorporating enamels and gemstones. The bowl of this cup is formed of translucent enamel set within an openwork gold trellis, and the framework is elaborated with amethyst and jadeite panels and cabochons.

**LOT 23** A Gold, Plique-à-Jour Enamel, and Stone-Set Cup  
Tiffany & Co., New York, 1916  
\$80,000–120,000



## NATIVE INSPIRATION

This cup belongs to a small group of Tiffany loving-cups inspired by Native American designs and incorporating relief scenes based on the artwork of George Catlin. This example is unique, however, in its use of copper and niello to give color to Catlin's designs.

**LOT 46** A Silver, Copper, and Niello Loving Cup  
Tiffany & Co., New York, circa 1890  
\$100,000–150,000



## JWELED REFLECTION

Paulding Farnham designed this stunning dressing-glass in the Burmese style for Tiffany's exhibit at the Paris Exposition of 1900. Farnham's training as a jeweler is manifested here by his treatment of the enamel decoration to resemble collet-set green stones.

**LOT 32** A Silver-Gilt and Enamel Exposition Dressing Table Mirror  
Tiffany & Co., New York, 1900  
\$60,000–90,000



## MORE FROM TIFFANY...



**LOT 27** A Set of Eight Aztec-Form Silver and Turquoise Salt and Pepper Casters  
Tiffany & Co., New York  
\$10,000–15,000



**LOT 63** A Silver Salver  
Tiffany & Co., New York, circa 1887  
\$6,000–9,000



**LOT 41** A Silver and Enamel Dessert Service  
Tiffany & Co., New York, 1891–1902  
\$15,000–25,000



## American Silver (lots 1–110)

at 10.00am



VARIOUS PROPERTIES

**1**

### **A SET OF TWELVE SILVER DINNER PLATES**

MARK OF HOWARD & CO., NEW YORK, 1908

In Louis XV style; each shaped circular, with ribbon-tied reeded border, the rim engraved with a coat-of-arms, *marked on reverses*

9 $\frac{7}{8}$  in. (25.1 cm.) diameter; 267 oz. 10 dwt. (8,334 gr.)

(12)

**\$6,000–9,000**



Mr. and Mrs. Hirsch Jacobs

Δ2

**A GOLD TROPHY CUP: THE PIMLICO SPECIAL, WON BY PROMISED LAND**  
MARK OF SCHOFIELD CO., BALTIMORE, 1957

9K; the gold cup of inverted bell shape, with two scrolling side handles, body engraved *Maryland Jockey Club Gold Cup, The Pimlico Special, November 30, 1957, Won by Promised Land, Owner Mrs. Ethel D. Jacobs*, supported on silver-gilt and marble cylindrical stand, marked 14K on foot of cup (tests as 9K)

11 in. (27.9 cm.) high over handles; 32 oz. weighable gold

\$10,000–15,000

**PROVENANCE**

The Hirsch and Ethel D. Jacobs Family Collection of Thoroughbred Racing Trophies, sold Christie's, New York, 18 January 2008, lot 177

Promised Land was sired by Palestinian and born in 1954.

As both a successful trainer and owner, Hirsch Jacobs (1904–1970) and his wife Ethel occupy a significant place in the history of American thoroughbred racing. Inducted into the National Museum of Racing and Hall of Fame in 1958, Jacobs saddled 3596 winners during his long career, more than anyone in the history of the sport.





3

PROPERTY FROM AN INTERNATIONAL COLLECTION

**3**  
**A SET OF FOUR DANISH SILVER CANDLESTICKS**

RETAILED BY TIFFANY & CO., NEW YORK, 20TH CENTURY

In 18th-century taste; each on square base, with stepped and knopped baluster stem, *marked under bases, TIFFANY & CO.*

*STERLING DENMARK*

6½ in. (16.5 cm.) high; 71 oz. (2,220 gr.) (4)

\$1,500–2,000



4

ANOTHER PROPERTY

**-4**  
**A SIX-PIECE SILVER TEA AND COFFEE SERVICE**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1929

Plymouth pattern, comprising a kettle-on-stand, coffee pot, teapot, covered sugar bowl, cream jug, waste bowl, strainer, lemon fork, and sugar tongs; the kettle, coffee pot, teapot, and sugar bowl each fluted urn form with urn-shaped finials, the kettle and coffee pot with ivory insulators, engraved with initials *FA*, the kettle engraved Jan. 10, 1930, *each marked under base, the strainer apparently unmarked*. The kettle-on-stand 13½ in. (34.2 cm.) high; 122 oz. (3,458 gr.) gross weight (10)

\$2,500–3,500

This tea service, engraved with the initials *FA*, was a wedding present to Frances Auchincloss from Mr. and Mrs. Charles McCann (she was the eldest daughter of F. W. Woolworth). Frances Auchincloss married Thomas Watson Armitage in 1930 in New York City.



PROPERTY OF A CHICAGO COLLECTOR

~5

**A FIVE-PIECE SILVER TEA AND COFFEE SERVICE WITH TRAY**

MARK OF REED & BARTON, TAUNTON, 20TH CENTURY

Francis I pattern, comprising: teapot, coffee pot, cream jug, covered sugar bowl and waste bowl, each baluster-form and chased with fruit, floral and foliate decoration, the coffee pot and teapot with ivory insulators, the conforming oval tray with bracket handles, each engraved with the initial S, *each marked under base*

The coffee pot 10 in. (25.4 cm.) high; the tray 30½ in. (77.4 cm.) long; 263 oz. 10 dwt. (7,478 gr.) gross weight

(6)

\$10,000–15,000





6

#### VARIOUS PROPERTIES

#### 6 AN ASSEMBLED SILVER FLATWARE SERVICE MARK OF REED & BARTON, TAUNTON, 20TH CENTURY

Francis I pattern, variously monogrammed, comprising:

Twelve dinner forks  
Twelve lunch forks  
Twelve salad forks, with gilt tines  
Twelve cocktail forks  
Twelve ice cream forks, with gilt tines  
Twelve cream soup spoons  
Twelve bouillon spoons  
Twelve teaspoons  
Twelve smaller teaspoons  
Twelve citrus spoons, with gilt bowls  
Twelve iced tea spoons

Twelve dinner knives, with stainless steel blades  
Twelve lunch knives, with stainless steel blades  
Twelve steak knives, with stainless steel blades  
Twelve butter knives, with silver blades  
Three vegetable spoons  
Two salad spoons  
One salad fork  
One sugar spoon, with shell bowl  
One butter pick  
Two salt spoons, with gilt bowls  
Three olive forks  
193 oz. (6,016 gr.) weighable silver (193)

\$7,500–8,500

#### 7 A SET OF TWELVE SILVER DINNER PLATES AND TWELVE SILVER BREAD PLATES MARK OF REED & BARTON, TAUNTON, 20TH CENTURY

Francis I pattern, *each marked on reverse*

The dinner plates 10 $\frac{5}{8}$  in. (27 cm.) diameter; the bread plates 7 $\frac{1}{8}$  in. (18.2 cm.) diameter; 3 12 oz. 10 dwt. (9,731 gr.) (24)

\$12,000–18,000

#### PROVENANCE

Estate of the Dulaney Family, sold Christie's, New York, 31 Aug – 1 Sept. 2010, lot 208

PROPERTY OF A CHICAGO COLLECTOR

#### 8 A GROUP OF THIRTEEN SILVER SERVING DISHES MARK OF REED & BARTON, TAUNTON, 20TH CENTURY

Francis I pattern, comprising:

A shaped circular bowl on four paw feet  
A shaped circular plate  
An oval bowl  
Five oval dishes, one on paw feet  
Two small bowls on paw feet  
A small bowl

A small tazza  
An oval dish, engraved *E* and 10-22-47; *each marked on base*  
The largest oval bowl 12 $\frac{3}{4}$  in. (32.3 cm.) long; 193 oz. (6,002 gr.) (13)

\$6,000–9,000







9

PROPERTY OF AN OHIO ESTATE

9

**A SILVER LOVING CUP**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1901

Of inverted baluster form, the circular foot chased with lobes and leaves, the body chased with flowers and scrolls, the three vacant cartouches set between three leaf-clad scroll handles, *marked under base, A2989, also with retailer's mark Bigelow, Kennard & Co.* 16 in. (40.6 cm.) high; 142 oz. 10 dwt. (4,446 gr.)

\$4,000–6,000

**PROVENANCE**

Christie's, New York, 18–19 January 2002, lot 243

10

**FOUR SILVER SERVING DISHES**

THREE MARK OF TIFFANY & CO., 1891–1907, ONE MARK OF GEORGE W. SHIEBLER & CO., NEW YORK, CIRCA 1900

Blackberry pattern, comprising a bowl with everted rim, small pierced dish with monogram and small tazza, each with berry border, *each marked under base, also marked 14619/264, 14814/5183 and 13815/2442, the Shiebler centerpiece bowl circular with everted rim pierced with blackberries, marked under base, 152B*

The Shiebler bowl 11½ in. (29.2 cm.) diameter; 62 oz. (1,952 gr.)

(4)

\$2,500–3,500

**PROVENANCE**

Heritage Auction Gallery, Dallas, 21–22 May 2004, lots 18800–18803



10





11

**11**  
**A PAIR OF SILVER FIVE-LIGHT CANDELABRA**  
 RETAILER'S MARK OF THEODORE B. STARR, NEW YORK,  
 1900-1924

Each shaped circular, the base with floral and scroll border, the baluster stem supporting four branches flanking a central light, each socket with floral waxpan and removable nozzle, *marked on bases, branches, sockets and waxpans, the base with defaced maker's mark, also marked FOV*

18 $\frac{3}{4}$  in. (17.9 cm.) high; 200 oz. 10 dwt. (6,238 gr.)(2)

\$6,000-8,000

**PROVENANCE**

Christie's, New York, 18-19 January 2002, lot 242



12

**12**  
**A SILVER SOUP TUREEN**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, 1901

Chantilly pattern, shaped oval, on oval pedestal foot, the lobed body chased with flutes and leaves, with two leaf-capped handles, *marked under base, A030*  
 14 in. (35.5 cm.) long over handles; 73 oz. (2,279 gr.)

\$3,000-5,000

**PROVENANCE**

Christie's, New York, 18-19 January 2002, lot 250





lot 13 (detail)

From its beginnings as a horse carriage shop in Norwalk, Ohio, the Fisher brothers' factory grew to become Detroit's largest supplier of automobile interiors, with the ubiquitous "Body by Fisher" and carriage logo appearing on every GM car door. As befitting captains of the American automobile industry in the 1920s and 30's, the seven Fisher brothers lived grandly, building lavish residences in Detroit, mooring yachts on Lake St. Clair and maintaining an east-coast footing with an apartment in New York. They were civic leaders in Detroit, financing the 1928 Art Deco skyscraper the Fisher Building and the Fisher Theater and supporting the University of Detroit. They were generous donors to the Catholic church and built Detroit's largest residence for the head of the Catholic diocese.

The Fishers also commissioned one of the largest American-made silver dinner services. According to Trosby Gallery, who sold the service in 1971, the silver was ordered by Lawrence P. Fisher (1881-1961) in 1928 and completed in 1936 at the astonishing cost of \$266,000.

This extensive service would have represented a tremendous commission for Hans Brassler and the Elleder-Hickok Co., both of Newark. Hans Brassler (d. 1962), trained at the Académie Julian in Paris and was recruited by Tiffany & Co. He later established his own jewelry firm, which

was known for the originality of its designs. According to Brassler's grandson, Jay Kane, Brassler came to know the Fisher Brothers through designs for their Catholic charitable works.

The Elleder-Hickok firm is known for work of very high quality, and produced many important American 20th-century trophies. Related silver made by Elleder-Hickok for the Fisher family includes a gold coffee service and tray, sold from these Rooms on 22-23 January 1993, lot 136, and a silver centerpiece sold 21 June 1995, lot 25. These pieces were from the collection of William Andrew Fisher (1886-1969) of Palmer Woods, Detroit.

A scrapbook belonging to the Hickok-Matthews Co. (Elleder-Hickok's successor) contains a *Detroit Free Press* clipping from 6 January 1936 celebrating the birthday of Margaret Fisher, matriarch of the ten Fisher children. This evidence suggests that this monumental service may have been presented on Mrs. Fisher's birthday.

The service was acquired by the present owners from Trosby Galleries in 1971. William B. Orkin is son of the Otto Orkin, founder of Orkin Exterminating Company, established in 1901.

*We are grateful to Mrs. Claire Fisher Lauinger, Jay Kane, and Hickok-Matthews for their assistance in researching the history of this service.*



# THE FISHER DINNER SERVICE







PROPERTY OF MRS. VECTRA BARNETT AND MR. WILLIAM B. ORKIN

~13

**A MAGNIFICENT SILVER, GOLD, AND HARDSTONE DINNER SERVICE FOR TWENTY-FIVE MARKS OF HANS BRASSLER AND ELEDER-HICKOK CO., NEWARK, CIRCA 1936**

Louis XIV pattern, the borders cast and chased with foliate strapwork and accented at intervals in applied gold and silver-gilt putti, birds, swags, ram's heads, and the initial *F* beneath a female mask, comprising:

An oval centerpiece on four paw feet, the bowl with ram's-head and husk swags, the handles modeled as male and female portrait figures, the pierced cover supporting a vase set with Portor marble and winged female figures, the bowl and vase with silver-plated liner  
37 in. (94 cm.) long; 669 oz. (20,823 gr.) gross weight;

A pair of ten-light candelabra, each on three paw feet, set with Portor marble, the branches supported by female figures, the upper branches with putto and birds, each socket with detachable waxpan  
24½ in. (62.3 cm.) high; 635 oz. (19,757 gr.) gross weight;







The dinner and bread plates



The serving dishes (part)



The dinner service (part)

13 cont.

A six-piece tea and coffee service with tray, comprising a teapot, coffee pot, kettle-on-stand, covered sugar bowl, cream jug, waste bowl, the covers with lapis lazuli finials, the kettle-on-stand, teapot and coffee pot with ivory insulators, the two-handled tray shaped rectangular the tray 3 5/8 in. (90.2 cm.) long; 576 oz. (17,964 gr.) gross weight;

A cocktail service comprising a cocktail shaker and cover with lapis lazuli finial, twenty-five cocktail cups, and a two-handled tray the tray 32 in. (81.3 cm.) long; 445 oz. (13,875 gr.) gross weight;

A dinner service comprising:  
 Twenty-five dinner plates  
 Twenty-five bread plates  
 Twenty-five stands for finger bowls  
 Twenty-five finger bowls  
 Twenty-five almond dishes  
 Six oval trays  
 Two large oval platters  
 Two smaller oval platters  
 Two well-and-tree platters  
 Two circular serving dishes  
 Two circular platters  
 Two dessert stands  
 Two sauce boats with stands  
 Two bread trays  
 Two vegetable bowls  
 Four pepper casters  
 Three salt cellars

A smoking service, comprising: two cigarette boxes, eleven matchbox holders, eleven ashtrays;

marked on bases ELEDER-HICKOK CO. MAKERS, with symbol for Lebkuecher, STERLING 925/1000 AND 18K GOLD, also marked Hans Brassler, Louis XIV 1643-1715 The dinner plate 11 1/8 in. (29.2 cm.) diameter; 775 oz. (24,087 gr.); the total service 5,108 oz. (159,057 gr.) gross weight (217)

\$200,000-300,000

#### PROVENANCE

Lawrence P. Fisher (1881-1961) with Trosby Galleries, Palm Beach, 1971  
 Mr. and Mrs. William B. Orkin, Atlanta





The tea and coffee service



The cocktail service





14

#### VARIOUS PROPERTIES

14

#### A SET OF FOUR SILVER CANDLESTICKS MARK OF ALLAN ADLER, LOS ANGELES, CIRCA 1950

Each circular, the semi-spherical socket supported on a cross-form pedestal foot, *each marked under base*

4 $\frac{7}{8}$  in. (12.5 cm.) diameter; 46 oz. 10 dwt.  
(1,459 gr.) (4)

\$5,000–8,000

Allan Adler (1916–2002), one of the West Coast's most prominent silversmiths, was the son-in-law of silversmith Porter Blanchard.

Adler had retail establishments in Hollywood, Corona del Mar, La Jolla, and San Francisco and also sold his silver through Neiman-Marcus, Marshall Field, J.E. Caldwell, Gump's, B. Altman's, and Wanamaker's. Adler's work has been exhibited at the Los Angeles County Museum of Art and the Metropolitan Museum of Art, and he was a recipient of the Good Design Award from the Museum of Modern Art.



15

15

#### A SILVER FLATWARE SERVICE DESIGNED BY GIO PONTI

MARK OF REED & BARTON, TAUNTON, POST-  
1958

Diamond pattern, comprising: Twelve  
dinner forks

Sixteen lunch forks

Twelve soup spoons

Seventeen teaspoons

Eight iced tea spoons

Twelve dinner knives, with stainless steel  
blades

One cake server, with stainless steel blade

One butter knife, with stainless steel blade

Two serving spoons

One gravy ladle

One cold meat fork

One lemon fork

One bonbon spoon

One jelly server

One sugar spoon

112 oz. (3,496 gr.) weighable silver (79)

\$4,000–6,000

Italian architect and designer Gio Ponti (1891–1979) created the Diamond pattern for Reed and Barton. The pattern was introduced in 1958.



16

**A SILVER THREE-PIECE COFFEE SERVICE WITH TRAY; THE SERVICE DESIGNED BY DONALD COLFLESH**

MARK OF GORHAM MFG. CO, PROVIDENCE, THE SERVICE 1965-1967, THE TRAY 1960S

Comprising a coffee pot, covered sugar bowl and cream jug, each elongated baluster form on circular base with angular handles, the coffee pot with ebony handle and finial, the covered sugar bowl with plume-form ebony finial, the circular tray with inverted border, angular handles and formica field, each engraved on reverse with monogram *ASN*, *marked under bases, also marked 1461, 1463, 1464 and 1468 respectively*

The coffee pot 12 in. (30.4 cm.) high, the tray 27 in. (68.5 cm.) long over handles; the service 59 oz. 10 dwt. (1,855 gr.) gross weight (4)

\$20,000–30,000

This coffee service was the centerpiece of Gorham's contemporary holloware collection, entitled *CIRCA 70*. The line, which included candelabra, bowls and a mixing pitcher, was the brainchild of Donald Colflesh, the firm's staff designer. Gorham's promotional literature reveals space travel was a source of inspiration, but these works also relate stylistically to the works of Frederick Miller of the Cleveland Institute of Art and the designs of Henning Koppel for Georg Jensen.

The coffee service was designed in 1958 and introduced in 1960, while the formica tray was introduced after Colflesh left the company in 1962. A tea and coffee service of the same design, now in the collection of Dallas Museum of Art, is illustrated and discussed in Jewel Stern, *Modernism in American Silver: 20th-Century Design*, 2005, pp. 260-261.





17

17

# **A SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1927

Windham pattern, engraved with monogram

*WRL*, comprising:

Eleven dinner forks

Eleven lunch forks

Twelve salad forks

Twelve pastry forks

Twelve oyster forks

Six fish forks

Six ramekin forks

Six game forks with stainless steel tines

Twelve soup spoons

Twelve bouillon spoons

Eleven teaspoons with silver-gilt bowls

Eleven coffee spoons with silver-gilt bowls

Seventeen teaspoons

Twelve sorbet spoons with silver-gilt bowls

Twelve iced tea spoons with silver-gilt bowls

Twelve citrus spoons with silver-gilt bowls

Twelve ice cream spoons

Twelve salt spoons with silver-gilt bowls

Six table spoons

Six egg spoons with silver-gilt bowls

Twelve dinner knives, with stainless steel

blades

Twelve lunch knives, with stainless steel blades

Twelve butter knives, with silver blades

Six game knives, with stainless steel blades

Six fish knives, with stainless steel blades

Five dessert knives, with stainless steel blades

One gravy ladle

Two butter picks

Two butter knives

One olive fork

One olive spoon

One horseradish spoon

Two sugar spoons

One sugar sifter

One cheese server

One meat carver with steel blade

One sharpening steel with steel blade

One game carver with steel blade

One game fork with steel blade

One roast fork with steel blade

Two vegetable spoons

Two cold meat forks

One berry spoon

One jelly spoon

One cream ladle

One pie knife with steel blade

Two lemon forks

One mustard spoon

Three pairs of sugar tongs

One sardine fork

One bon bon spoon,

In a fitted wood canteen, the brass plaque

engraved *William and Lucy Baum*

320 oz. (9,978 gr.) weighable silver

(297)

\$10,000-15,000



18



19

# PROPERTY OF A NEW ENGLAND COLLECTOR

**~18**  
**A SIX-PIECE SILVER TEA AND COFFEE SERVICE WITH TRAY**  
 MARK OF DURGIN, CONCORD, NEW HAMPSHIRE, CIRCA 1920

Comprising: a kettle-on-stand, teapot, coffee pot, cream jug, covered sugar bowl and waste bowl; each elongated octagonal with floral swags and engraved monogram *HBD*, the tea kettle, teapot and coffee pot with ivory insulators, with conforming tray, *each marked under base*. The kettle-on-stand 9¼ in. (23.4 cm.) high; 197 oz. (5,584 gr.) gross weight (7)

\$5,000–8,000

# ANOTHER PROPERTY

**19**  
**A SET OF TWELVE SILVER DINNER PLATES AND TEN BREAD PLATES**  
 MARK OF MERIDEN BRITANNIA CO., MERIDEN, 20TH CENTURY

Each shaped circular, with shell and scroll border, the field engraved with initial *H*, *each marked on reverse*. The dinner plates 10¼ in. (27.3 cm.) diameter; the bread plates 7¼ in. (18.5 cm.); 250 oz. (7,792 gr.) (22)

\$6,000–8,000



PROPERTY OF A CHICAGO COLLECTOR

20

**A SILVER VASE**

MARK OF GRAFF, WASHBOURNE & DUNN, NEW YORK, CIRCA 1930

Based on classical volute-krater, *marked under base*  
14½ in. (36.8 cm.) high; 83 oz. (2,590 gr.)

\$3,000–5,000

PROVENANCE

Sotheby's, New York, 19 January 2007, lot 77

ANOTHER PROPERTY

21

**A SILVER PUNCH SERVICE**

MARK OF SHREVE & CO., SAN FRANCISCO, 20TH CENTURY

Comprising: a punch bowl, a tray and twelve cup holders, the  
rims applied with a grape and leaf border, the tray engraved with  
grapevines, *marked on or under bases, the cups lacking liners*

The tray 19½ in. (49.5 cm.) diameter, the bowl 15¼ in. (38.7 cm.)  
diameter; 79 oz. 10 dwt. (5,589 gr.)

(14)

\$3,000–5,000



20



21



PROPERTY FROM A PRIVATE COLLECTION

**22**

**A SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

English King pattern, comprising:

- Twelve dinner forks
- Thirty-five lunch forks
- Twelve fish forks
- Eighteen table spoons
- Eighteen soup spoons
- Twelve teaspoons
- Twelve iced tea spoons
- Twelve coffee spoons
- Eighteen dinner knives, with stainless steel blades
- Twelve lunch knives, with stainless steel blades
- Twelve fish knives, with stainless steel blades

Twelve steak knives, with stainless steel blades

Twelve butter knives, with stainless steel blades

Together with an Edward VII silver fruit service, *Mappin & Webb, Sheffield, 1907*, with mother-of-pearl handles, comprising: six fruit knives, six fruit forks with silver tines, six fruit picks with stainless steel blades, twelve dessert knives with silver plated blades, and a carving knife and fork, with steel blades

248 oz. (7,721 gr.) weighable silver (219)

\$10,000–15,000





PROPERTY FROM A NEW YORK ESTATE

23

**AN IMPORTANT GOLD, PLIQUE-A-JOUR ENAMEL, AND GEM-SET CUP  
DESIGNED BY LOUIS COMFORT TIFFANY**  
MARK OF TIFFANY & CO., NEW YORK, 1916

The hemispherical plique-à-jour enamel bowl mounted in a gold rim and struts set with amethyst and jade cabochons, with turquoise and black enamel banding, above a gold tapering stem set with panels of amethyst and jade, on a flaring circular foot, the stem and foot also set with cabochons, *marked under base* TIFFANY & CO MAKERS 191 32 18 KT. GOLD M

7¾ in. (19.6 cm.) high; 22 oz. 10 dwt. (700 gr.) gross weight

\$80,000–120,000

#### PROVENANCE

Henry Walters (1848–1931), founder of the Walters Art Gallery (now the Walters Art Museum), Baltimore  
Mrs. Henry Walters, sold Art Collection of the Late Mrs. Henry Walters, Parke-Bernet Galleries, 30 November–4 December 1943, illus. p. 134, lot 736

#### EXHIBITED

Museum of Fine Arts Boston, *The Silver of Tiffany & Co., 1850–1987*, 1987

#### LITERATURE

Charles H. Carpenter, Jr. and Janet Zapata, *The Silver of Tiffany & Co., 1850–1987*, exh. cat. 1987, fig. 63, p. 24  
John Loring, *Louis Comfort Tiffany at Tiffany & Co.*, 2002, p. 172–175, illus. p. 174  
Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, 1993, p. 158, illus. p. 152

In 1907, Louis Comfort Tiffany assumed artistic leadership of Tiffany & Co., his father's firm. In the same year he arranged for Tiffany & Co. to acquire the jewelry and precious objects department of his Tiffany Furnaces. The ensuing establishment of these workshops on the 6th floor of Tiffany & Co.'s Fifth Avenue premises spawned a 26-year period of exceptional creativity in producing jewelry, enamels and precious objects.

Janet Zapata has characterized the period from 1912 to 1916 as the most productive in terms of precious metal hollowware, and Louis Tiffany designed a number of superb objects in gold with enamel and gem-stones in the run-up to the 1915 Panama-Pacific Exposition and the 1916 retrospective of his work held at Tiffany Studios. The "Four Seasons" gold jewel box, with enamel panels based on his stained glass window, is one of the best known objects from this period, and is now in the Charles Hosmer Morse Museum. The present cup belongs to the group of gold objects employing plique-à-jour, or translucent, enamel framed within gold cloisons. A related cup in an Indian-inspired pattern of 1913 was exhibited at the Panama-Pacific Exposition in San Francisco, where it was seen and acquired by Henry Walters, and it remains in the collection of the Walters Art Gallery today.

The drawing for the present cup is dated December 1916.

(Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, 1993, esp. chapter 5, "The Final Years: The Jeweled Splendors," pp. 137–160)









24

ANOTHER PROPERTY

24

**A SILVER BOWL**

MARK OF TIFFANY & CO., NEW YORK, SECOND HALF 20TH CENTURY

Circular, in imitation of a woven basket, *marked on reverse, also marked*

25359

7¼ in. (19.6 cm.) diameter; 11 oz. (334 gr.)

\$300–500



26



25 (part)

PROPERTY FROM A VERMONT COLLECTION

25

**A SILVER-MOUNTED GLASS JELLY JAR AND A SILVER-PLATED COFFEE URN**

MARK OF TIFFANY & CO., NEW YORK, THE JAR 1907-1938

Cylindrical, the glass body with silver cover and handle, the handle turning with mechanical device to raise cover, *marked under cover, also marked* 15111/7160; together with a silver-plated coffee urn, of fluted pear form on stand, with ivory knob, *marked under base, also marked* 180/7378

The jelly jar 6½ in. (16.5 cm.) high with handle

(2)

\$800–1,200

LITERATURE

Charles H. Carpenter, Jr. *Tiffany Silver*, 1997, the jelly jar illus. p. 228, nos. 316 and 317; the coffee urn illus. p. 188, no. 288

26

**A PAIR OF SILVER CANDLESTICKS**

MARK OF TIFFANY & CO., NEW YORK, 1902-1907

Each on circular base, the baluster-fluted stem and removable nozzle with beading, *marked under bases, also marked* 12221/1529

9½ in. (24.1 cm.) high; 22 oz. (692 gr.)

(2)

\$1,500–2,500

LITERATURE

Charles H. Carpenter, Jr., *Tiffany Silver*, 1997, illus. p. 69, no. 85



27

**A SET OF EIGHT SILVER AND TURQUOISE-SET FIGURAL CASTERS**  
MARK OF TIFFANY & CO., NEW YORK, THREE 1891-1902, FIVE 1907-1947

Of Aztec form, four figures standing with arms outstretched and wearing a headdress, four seated in tranquil pose, with turquoise details, each marked under base, the seated figures also marked 13320/8795, 1392 and 0655; the standing figures marked 13319/1392, 0655 and 8793 2½ in. (6.3 cm.) high; 18 oz. (565 gr.) gross weight (8)

\$10,000-15,000

A select number of silver objects of Aztec inspiration were produced under the direction of Paulding Farnham, Tiffany's chief designer. These include a masterful Aztec bowl from 1905 which sold Sotheby's, New York, 23 January 2009, lot 105 and the Aztec Calendar plate exhibited at the 1893 Columbian Exposition. The plate was purchased by William Randolph Hearst and is now in the collection of the Brooklyn Museum.





28

#### VARIOUS PROPERTIES

28

#### A SILVER CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1921-1947

Shaped circular, with everted rim chased with scrolls and shells, engraved with the monogram *LEB*, fitted with a silver-plated liner and a gilt metal frog, *marked under base, also marked 19838/8955* 15¼ in. (38.7 cm.) diameter; 40 oz. 10 dwt. (1,273 gr.)

\$3,000–5,000



30



29

29

#### A SILVER-GILT DESSERT BOWL FOR THE PARIS EXPOSITION OF 1900, DESIGNED BY PAULDING FARNHAM

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1900

Italian Renaissance style; circular, on four shell feet, the everted sides pierced with anthemias, *marked under base, also marked 18938/1287, with Paris 1900 and Buffalo 1901 exposition marks*

4¾ in. (12 cm.) diameter; 6 oz. 10 dwt. (215 gr.)

(4)

\$300–400

Paulding Farnham designed a grand silver-gilt dessert service in the Italian Renaissance style for the Paris Exposition of 1900. This service is discussed in Janet Zapata, "The Rediscovery of Paulding Farnham, Tiffany's Designer Extraordinaire," *The Magazine Antiques*, April 1991, pp. 724-25, plates VIII and IX. An extensive coffee service of this pattern was sold at Christie's, New York, 19 May 2005, lot 23.

30

#### A SILVER VASE

MARK OF TIFFANY & CO., NEW YORK, 1909-1947

Vase form, the domed foot and border with pierced scrolling flower border, the base engraved with a monogram, *marked under base, also marked 17465/8176*

9¾ in. (24.9 cm.) high; 13 oz. 10 dwt. (423 gr.)

\$1,500–2,500



**31**

**A SET OF ELEVEN SILVER DINNER PLATES AND TWELVE SILVER BREAD PLATES**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, 1912

Each circular, with laurel leaf and berry borders, engraved on reverse *McEwen; marked under bases, also marked 4450A and 4452A in rectangle for special orders*

The dinner plate 11½ in. (29.2 cm.) diameter, bread plate 6¼ in. (15.8 cm.) diameter; 347 oz. 10 dwt. (10,823 gr.) (23)

\$10,000–15,000







32

**A SILVER-GILT AND ENAMEL DRESSING TABLE MIRROR FOR THE PARIS EXPOSITION OF 1900, DESIGNED BY PAULDING FARNHAM MARK OF TIFFANY & CO., NEW YORK, 1900**

In Burmese taste, applied overall with green enamel roundels, the cartouche-shaped mirror with scroll border applied at intervals with flowerheads, supported by two fluted columns raised on spreading circular bases with flaring steps and surmounted by openwork foliate scroll and flowerhead finials joined by an overhead arch, the mirror with wood backing, *marked on base of mirror, 14037/1555, also marked with Paris 1900 Exposition and Buffalo 1901 Exposition marks*

Overall height 20½ in. (51.2 cm.); overall length 22 in. (55 cm.); 66 oz. (2,057 gr.) weighable, gross

\$60,000–90,000

PROVENANCE

Christie's, New York, 22–23 January 1993, lot 143

This dressing table mirror is labelled "Boudoir Mirror, Burmese Silvergilt" in the Tiffany photograph album from the Paris Exposition of 1900. The caption describes it as "ornamented on every surface with small ornamental rings, in the centre of each of which is set a small green enamel disk, to represent glass ornament of the Burmese."

Tiffany & Co.'s display at the 1900 Paris Exposition was designed by Paulding Farnham, one of the firm's most outstanding designers.

Under Farnham's direction, Tiffany's eclectic silver at the 1900 Fair drew inspiration from Burmese, American Indian, Russian, Pompeian, Viking, Egyptian, Byzantine and Italian Renaissance designs.

Farnham designed a number of objects in the Burmese style for the Exposition, including wine coolers, candlesticks, and a silver-gilt vase which sold in these Rooms, 17 January 2008, lot 47.





33

PROPERTY FROM A MIDWESTERN COLLECTION

**33**  
**A MARTELE SILVER SAUCEBOAT AND STAND WITH LADLE**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, 1905

Shaped oval, the sauce boat and stand chased with shells, plants and tendrils, with conforming ladle, each engraved *MG*, each marked on reverse, the dish, stand and spoon marked *I/AH*, *I/AI* and *A5408* respectively; the ladle marked *STERLING*  
 The stand 8¾ in. (22.2 cm.) long; 29 oz. (910 gr.)

\$5,000–8,000

**PROVENANCE**

Mary Gayley, who married Count Giulio Senni of Rome in 1907

According to Larry Pisto in *Martele: Gorham's Art Nouveau Silver*, 2002, this sauceboat and stand were part of a fish service that included four sauce boats, three fish dishes and fish forks and knives. This sauce boat and stand was chased by George W. Sauthof at a net cost of \$100.

**34**

**A MARTELE SILVER CENTERPIECE BOWL**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, 1912

Shaped circular, on lobed foot, the broad everted rim chased with fern and floral border, marked under base, also marked *Z/PZ*  
 15½ in. (39.5 cm.) diameter; 62 oz. (1,964 gr.)

\$8,000–12,000

**PROVENANCE**

Christie's, New York, 19 May 2005, lot 20

According to Larry Pisto in *Martele: Gorham's Art Nouveau Silver*, 2002, this "fern dish" was made by Alexander MacBeth and chased by David Wilmot for a net cost of \$240. According to researcher Sam Hough, Wilmot was regarded for a long period as Gorham's most talented chaser, evidenced by his salary, which was only surpassed by that of the factory foreman. Wilmot worked for Gorham for nearly 50 years.



34



ANOTHER PROPERTY

**35**

**A MARTELE SILVER WATER PITCHER**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1911, RETAILED BY SPAULDING & CO.

Baluster form, the base chased with lily pads and leaves, the body chased with aquatic plants, the spout chased as a lily leaf, *marked under base, also marked W/PN, Spaulding & Co., Chicago* 9½ in. (24.1 cm.) high; 43 oz. (1,351 gr.)

\$10,000–15,000

According to Larry Pisto in *Martele: Gorham's Art Nouveau Silver*, 2002, this pitcher was chased by David Wilmot, Gorham's master chaser, at a net cost of \$187.50.





PROPERTY OF AN OHIO ESTATE

~36

**A MARTELE SILVER FIVE-PIECE TEA AND COFFEE SERVICE**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1905

Comprising a coffee pot, teapot, cream jug, covered sugar bowl, and waste bowl, each on shaped circular base, the body with chased floral decoration, one side engraved with monogram *WCN*, the domed covers with baluster finials, the coffee pot and teapot with ivory insulators, the coffee pot engraved under base *Willis Cecil Nield June 20, 1910*; each marked under base, also marked *H/WY*

The coffee pot 10 in. (25.4 cm.) high; 113 oz. 10 dwt. (3,535 gr.) gross weight (5)

\$20,000–30,000

**PROVENANCE**

Heritage Auction Gallery, Dallas, 21–22 May 2004, lot 18745

According to Larry Pisto in *Martele: Gorham's Art Nouveau Silver*, 2002, this service, which included a kettle, was chased by William E. Jordan for 292 hours for a net cost of \$820.

Willis Cecil Nield graduated from Harvard in 1895. He married Shirley Everton Johnson in Louisville, Kentucky on June 8, 1904.



PROPERTY FROM A MIDWESTERN COLLECTION

**37**

**A MARTELE SILVER CENTERPIECE BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1905

Shaped oval, on oval foot, the sides and everted rim chased with raspberries and cherries,

*marked on reverse, also marked H/RQ*

13¾ (35 cm.) long; 47 oz. (1,462 gr.)

\$10,000–15,000

According to Larry Pisto in *Martele: Gorham's Art Nouveau Silver*, 2002, this dish was made by William Hughes, Jr. and chased by A. Fogliata for a net cost of \$180.





38

PROPERTY FROM A VERMONT COLLECTION

38

# **A SILVER BOWL**

MARK OF ARTHUR J. STONE, GARDNER, MASSACHUSETTS, 1921-1927

Circular, on circular stepped foot, engraved and chased with stylized lotus petal and tulip decoration, engraved under base *LUCY FROM C.A.R.H. marked under base, craftsman mark of Earle H. Underwood*  
9½ in. (24.1 cm.) diameter; 24 oz. (755 gr.)

\$1,000-1,500

PROPERTY OF A NEW JERSEY COLLECTOR

39

# **AN ASSEMBLED SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

Alianthus pattern, variously monogrammed, comprising:

Thirty-one dinner forks	Twelve fruit knives, with serrated blades	A sardine fork
Eighteen lunch forks	Six game knives, with Tiffany & Co. steel blades	A butter knife
Twelve pastry forks	A soup ladle	An egg/poached egg server
Eighteen seafood forks	A punch ladle	A tomato server
Nine salad forks	A sauce ladle, with shell bowl	A vegetable spoon
Seven ice cream forks	Two sauce ladles	A jelly spoon
Thirteen soup spoons	Two cream ladles, with shell bowls	A preserve spoon, with gilt bowl
Twelve dessert spoons	A serving spoon, with shell bowl	A macaroni fork
Twelve teaspoons, one slightly larger with gilt bowl	Two ice cream servers, one gilt, one with gilt blade	A pair of asparagus tongs
Twelve gilt ice-cream spoons	A waffle knife	A pair of ice tongs
Twelve "old-style" ice-cream spoons, with gilt blades	A fish slice	A pair of sugar tongs
Thirteen sorbet spoons, with gilt bowls	A pastry server	Two olive forks, one with gilt bowl
Thirteen egg spoons, with gilt bowls	A scallop shell berry spoon, with gilt bowl	A nut cracker
Eleven coffee spoons, with gilt bowls	Two kidney-shaped berry spoons, one with gilt bowl	A meat carving knife and fork, with steel blades
Twelve smaller coffee spoons	A sugar sifter	A game carving knife and fork, with steel blades
Twelve dinner knives, with two different Tiffany & Co. blades	A fish fork	A sharpening steel
Sixteen lunch knives, with two different Tiffany & Co. blades	A salad fork and spoon, with gilt bowls	A mustard spoon, with gilt bowl
Fourteen dessert knives, seven with Tiffany & Co. blades, seven with stainless steel blades	A cold meat fork	Four seafood picks
Twelve butter knives, with silver blades	A smaller cold meat fork	One iced tea spoon, in two wood canteens
	Two serving forks, in sizes, with engraved bowls	435 oz. (13,815 gr.) weighable silver (326)

\$30,000-50,000







PROPERTY FROM A NEW YORK COLLECTION

~40

**A SILVER, SILVER-GILT AND ENAMEL THREE-PIECE COFFEE SERVICE**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1897

Comprising: silver coffee pot, silver-gilt cream jug and sugar bowl, each baluster form on square spreading foot, body chased with an iris on either side, applied with blue, green, yellow, and white enamel, the coffee pot with ivory insulators, *each marked under base, also marked 1619-1621M*

The coffee pot 9 in. (22.8 cm.) high; 24 oz. (747 gr.) gross weight

(3)

\$3,000-5,000



#### VARIOUS PROPERTIES

41

#### A SILVER AND ENAMEL DESSERT SERVICE

MARK OF TIFFANY & CO., NEW YORK, 1891-1902

Each handle decorated with pastel green champlevé enamel cartouches with silver scrolling vines, fluted terminal with flower finial with silver beading and mauve enamel, the reverse of spoons and forks with acanthus leaves, each engraved *EDF*, comprising:

Twelve dessert forks

Twelve dessert spoons

Twelve dessert knives, the silver blades with scroll and beaded decoration, each marked on reverse

The fork 6¾ in. (17.2 cm.) long

\$15,000–25,000

The pastel palette of this dessert service relates to shaded and matte-finished enamels of "Saracenic" design that were introduced by Edward C. Moore at the Paris Exposition of 1889. The enameled wares, such as the Orchid Vase, (now at San Simeon, the former residence of William Randolph Hearst), were extremely well received at the Paris fair and contributed to Tiffany's winning the Grand Prize for Silverware.

John T. Curran, Moore's collaborator on many of the designs for the enamel patterns, continued to work in the Saracenic style after Moore's death in 1891, exhibiting several related works at the 1893 Columbian Exposition in Chicago, such as a coffee pot in shades of buff, pale blue, pale green, pink and purple, which sold in these Rooms on 22 May 2008, lot 247. Other examples of enamel holloware in shaded pastel palettes include a coffee pot, circa 1894 and a teapot, circa 1889, both sold in these Rooms, January 21, 2000, lot 259 and 17 January 2008, lot 57.

The application of enamel to flatware is rare, and particularly those in shaded enamels. A set of twelve champlevé enamel dessert knives in shades of lavender and pale green is illustrated in William P. Hood, *Tiffany Silver Flatware, 1845-1905: When Dining was an Art*, 1999, fig. 416, p. 276.







42

**~42**  
**A SILVER SIX-PIECE TEA AND COFFEE SERVICE**  
20TH CENTURY

Comprising a kettle-on-stand with burner, coffee pot, teapot, cream jug, covered sugar bowl and waste bowl, each baluster form, repoussé with flowers against a stippled ground, the angular handles with ram's heads, the kettle, teapot and coffee pot with ivory insulators, *each marked under base STERLING HAND CHASED*

The kettle-on-stand 16¼ in. (41.2 cm.) high; 231 oz. 10 dwt. (7,214 gr.) gross weight

(6)

\$4,000–6,000

**43**  
**A SILVER CENTERPIECE BOWL**  
MARK OF TIFFANY & CO., NEW YORK, 1886-1891

Shaped oval, the everted rim chased with ferns and flowers on four leaf-clad paws, the gilt interior engraved with coat-of-arms, *marked under base, also marked 8867/9561*

16 in. (40.6 cm.) long; 60 oz. 10 dwt. (1,896 gr.)

\$7,000–10,000



43

44



45

44

**A SILVER WATER PITCHER**

MARK OF S. KIRK & SON, BALTIMORE, 1880-1890

Baluster form, with repoussé floral body, shell spout, vine and ivy scroll handle, the base engraved *Bishop Mackay-Smith in memory of John Cropper. 7th Dec. 1906*; marked under base 8 in. (20.3 cm.) high; 27 oz. 10 dwt. (857 gr.)

\$1,500–2,500

Bishop Alexander Mackay-Smith (1850-1911) was educated at Trinity College and Berkeley Divinity School. He was affiliated with Grace Church in South Boston and St. Thomas Church in New York City. He was Archdeacon of New York City from 1887 to 1893, and Archdeacon of Washington DC in 1895.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR, NEW YORK

45

**A SILVER EPERGNE**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1888

Of three tiers, set on a circular base, the shaped square central basket and baluster-form stem supporting three conforming baskets all with floral decoration, marked under base, also marked 2610 15¾ in. (40 cm.) high; 138 oz. 10 dwt. (4312 gr.)

\$7,000–10,000





#### ANOTHER PROPERTY

46

#### AN IMPORTANT SILVER, COPPER, AND NIELLO LOVING CUP MARK OF TIFFANY & CO., NEW YORK, CIRCA 1890

Ovoid, on three buffalo-head supports with hoof feet, the three handles formed as buffalo horns, the cup applied and etched with bas-relief scenes based on three drawings of George Catlin: Bear Dance, Scalp Dance and Sundance Shield, all embellished with inlaid copper and niello and etched details, the body and handles also inlaid with copper and niello, the cup interior gilt and etched with arrowheads and geometric motifs, *marked under one foot, with defaced numbers 8694/1197 and 11½ PTS.*

10¾ in. (26.4 cm.) high; 98 oz. 10 dwt. (3,067 gr.) gross weight

\$100,000–150,000

#### LITERATURE

Charles H. Carpenter, *Tiffany Silver*, 1997 rpt., illus. no. 281, pp. 181–82 (recording the pattern and order numbers)

Tiffany & Co.'s Indian-inspired silver frequently looked to the designs of George Catlin, whose paintings romanticized both the West and the idea of the noble savage.

The present cup is unique among the Catlin-decorated cups as it uses copper and niello inlay to add color to the relief scenes. The bas-relief itself was probably modelled by Tiffany's most important sculptor of the period, Eugene Soligny. A number of sketches after Catlin survive in Soligny's scrapbooks in the Tiffany Archives.

The overall artistic direction however was undoubtedly that of Paulding Farnham, Tiffany's chief designer who is credited with a number of works incorporating geometric patterns based on Indian pottery, textiles, and woven baskets. Farnham first introduced the Buffalo loving cups at the Paris Exposition of 1889, and continued to design objects in variations of this style for subsequent expositions where they received great acclaim. A collector of Indian artifacts, Farnham produced more literal interpretations of Indian baskets, including the Pueblo bowl inlaid with copper and niello for the Columbian Exposition of 1893 and the Zuni, Hupa and Navajo bowls for the Paris Exposition of 1900 (see John Loring, *Magnificent Tiffany Silver*, 2001, pp. 208–213).

Another Tiffany Indian style silver, niello, and copper cup depicting Catlin scenes was sold in these Rooms, 18–19 January 2001, lot 218. The cup, now in the collection of the Cincinnati Museum, is discussed in Amy Dehan, "Tiffany's Buffalo Hunt Loving Cup," *The Magazine Antiques*, January 2006, pp. 152–159.







PROPERTY FROM AN AMERICAN COLLECTION

**47**

**A MATCHED PAIR OF SILVER COMPOTES**

MARK OF TIFFANY & CO., NEW YORK, ONE 1902-07; ONE 1907-47

Chrysanthemum pattern, each circular on pedestal base, the bowl with everted chrysanthemum rim, *each marked under base, also marked 8542/6744 and 2216*

8¾ in. (22.2 cm.) diameter; 52 oz. (1629 gr.)

\$4,000–6,000

**48**

**A PARCEL-GILT SILVER DESSERT STAND**

MARK OF TIFFANY & CO., NEW YORK, 1891-1902

Chrysanthemum pattern, circular, on circular pedestal base, the foot and everted rim with chrysanthemum borders, the gilt field centering an engraved monogram, *marked on reverse, also marked 6748/7123*

(2) 14½ in. (36.9 cm.) diameter, 3¼ in. (8 cm.) high; 55 oz. 10 dwt. (1,728 gr.)

\$6,000–9,000



49

**A PAIR OF SILVER NINE-LIGHT CANDELABRA**

MARK OF TIFFANY & CO., NEW YORK, 1891-1902

Chrysanthemum pattern, each on shaped circular base with four chrysanthemum-clad paw feet, the baluster stem with detachable, eight-arm branch and central socket, with campana-form sockets, removable nozzles and chrysanthemum-clad waxpans, *each marked under one foot, also marked 11851/1545*

22¼ in. (57.7 cm.) high; 405 oz. 10 dwt. (12,616 gr.)

(2)

\$100,000–150,000

**PROVENANCE**

Historic Deerfield, sold Sotheby's, New York 19 January 2007, lot

112





-50

**A SILVER SIX-PIECE TEA AND COFFEE SERVICE WITH TRAY**

MARK OF TIFFANY & CO., NEW YORK, 1880-1891

Chrysanthemum pattern, comprising a kettle-on-stand with burner, coffee pot, teapot, covered sugar bowl, cream jug and waste bowl, each on four chrysanthemum-clad feet, with globular fluted body, the kettle-on-stand, coffee pot and teapot with ivory insulators, the shaped rectangular tray with chrysanthemum border, *each marked under base, also marked 5960/2121, the kettle 6176/4401, the tray 6682/424*

The kettle-on-stand 13½ in. (34.2 cm.) high, the tray 27 in. (68.5 cm.) long over handles; 279 oz. (11,766 gr.) gross weight (7)

\$35,000-55,000



51

**A PARCEL-GILT SILVER PUNCH BOWL**

MARK OF TIFFANY & CO., NEW YORK, 1895-1902

Chrysanthemum pattern, circular, set on four chrysanthemum feet, the body with applied chrysanthemums, the everted rim with conforming decoration, the gilt interior with spiral-fluted stems and chrysanthemums, the center engraved with monogram *FPM*, marked under base, also marked 12331/9322

17 in. (43.1 cm.) diameter, 125 oz. (3,898 gr.)

\$50,000–80,000

**PROVENANCE**

Christie's, New York, 23 May 2007, lot 196





52

#### ANOTHER PROPERTY

52

#### A SILVER BASKET

MARK OF TIFFANY & CO., NEW YORK, 1902-07

Of fan form, on four acanthus-clad feet, with rosette border, the sides pierced and engraved with flowers, *marked under base, also marked*

*7334/245*

13¾ in. (35 cm.) long; 34 oz. 10 dwt. (1,077 gr.)

\$3,000–5,000



53

#### PROPERTY FROM A VERMONT COLLECTION

53

#### A SILVER WATER PITCHER

MARK OF TIFFANY & CO. NEW YORK, CIRCA 1877

Globular, with mid-band and neck of foliate and scroll motifs, with scroll handle, engraved *MARY LEE / FROM SAMUEL HAND / DEC. 27 1877*; *marked under base, also marked 4706/9032*

7¾ in. (19.6 cm.) high; 32 oz. (1,007 gr.)

\$1,500–2,500

#### LITERATURE

Charles H. Carpenter Jr., *Tiffany Silver*, 1997, illus. p. 203, no. 309.

Samuel Hand (1833-1886) was a prominent appellate lawyer in Albany known for the vast number of cases he argued. He was President of the New York State Bar Association and a judge in the Court of Appeals. His son, Learned Hand (1872-1961), was a famous judge, judicial philosopher, and advocate of free speech.



54



#### VARIOUS PROPERTIES

**54**

#### A SILVER CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1902-1907

Circular, on spiral fluted circular base with paw feet, the gadrooned and spiral fluted body with everted pierced floral rim, the interior engraved in part *The Honorable Francis Hendricks Dean of the Saints Rest from His Fellow Saints, May 1906*; marked under base, also marked 10697/3079

\$4,000-6,000

**55**

#### AN ASSEMBLED SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, EARLY 20TH CENTURY

Chrysanthemum pattern, most engraved with monogram *ALB* or *ASI*, comprising:

Twenty-four dinner forks

Twenty-four lunch forks

Twelve fish forks

Twelve tablespoons

Twelve soup spoons

Twenty-four dessert spoons

Twenty-four teaspoons

Twelve coffee spoons

Twenty-four dinner knives, 12 with Tiffany steel blades, 12 with steel blades marked GR

Twenty-four lunch knives, 12 with Tiffany steel blades, 12 with steel blades marked GR

Twenty-four butter knives, with silver blades

A meat carving knife and fork, with stainless steel Tiffany blade and tines

A game carving knife and fork, with stainless steel Tiffany blade and tines

A sharpening steel

A fish serving fork and slice

in a fitted mahogany canteen, with brass fittings

318 oz. (9,922 gr.) weighable silver

(223)

\$35,000-45,000





56

**A MAGNIFICENT SILVER AND MIXED-METAL GOURD-FORM TRAY  
DESIGNED BY EDWARD C. MOORE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1878

Gourd-shaped, the field spot-hammered and inlaid with a copper gourd emanating from a stem which forms one handle and emerges at the opposite end to form the second handle, both clad with copper tendrils, the field also inlaid with a praying mantis in red, green, and yellow gold, and with stems, leaves and vines in brass and copper, the gourd inlaid with a gold grasshopper, the rim applied with a silver-gilt squash blossom and a copper and gold beetle, the field engraved with stylized vine-and-tendrill monogram *IMJ*; marked on reverse, and with factory numbers 2239/609/424, and **STERLING SILVER AND OTHER METALS PATENT APPLIED FOR**, also struck with French import control mark on field

3 1/2 in. (80 cm.) long; 263 oz. (8,184 gr.) gross weight

\$200,000–300,000

This monumental tray epitomizes Edward Moore's innovative interpretation of Japanese designs and also his mastery of *Meiji* techniques of working with various colored alloys. Moore's Japanesque silver and mixed-metal objects exhibited by Tiffany's at the Paris Exposition of 1878 created an international sensation, inspiring praise in America, Europe, and Japan, and garnering numerous medals at the fair.

Moore, Tiffany's artistic director, was a pioneer collector of *Meiji* artwork, and he adopted the Japanese metalworkers' emphasis on motifs from nature, asymmetry, and non-repetitive patterns. He also used a "palette" of colored metals to create pictorial effects with silver objects, rather than using the Western silversmith's traditional sculptural approach to decoration. The greatest of his designs display a total integration of form and ornament, as on this tray, which takes its shape from the gourd decoration. Finally, Moore created a distinctive effect by spot-hammering and acid-etching the silver surface in order to offset the colored alloys and to emphasize the handwork lavished on these objects.

One reviewer of Moore's silver at the 1878 Paris Exposition wrote "The Messrs. Tiffany have made the greatest progress and won their most marked success in the treatment of metallic alloys and in the lamination of different metals . . . [they] have taken up the Japanese method and applied it in a very effective and entirely novel manner to the decoration of hammered silver . . . the Japanese themselves are very charmed by it, and have bought several specimens to take home with them." (*New York Daily Tribune*, December 10, 1878)

Many of Tiffany's best examples of the Japanese taste in silver and mixed-metal were retailed in Paris following the exposition, and indeed this tray bears a French control mark indicating its sale there. It also is stamped "Patent Applied For," an inscription which appears on a handful of Moore's works made in or just after 1878, probably referring to the spot-hammered surface technique.









PROPERTY FROM A NEW YORK COLLECTION

**57**

**A PARCEL-GILT SILVER WATER PITCHER**

MARK OF TIFFANY & CO., NEW YORK, 1875-1891

Baluster form, with hammered surface, applied with silver-gilt grasses, spider and dragonfly, etched with spider web and fly, *marked under base, also marked 30771/3385*  
 7¼ in. (18.4 cm.) high; 27 oz. (850 gr.)

\$5,000–8,000



PROPERTY FROM A VERMONT COLLECTION

**58**

**A PARCEL-GILT SILVER BOWL**

MARK OF TIFFANY & CO., NEW YORK, 1881-1891

Circular, on circular foot, the hammered surface applied and etched with lotus leaves and flowers, the interior etched with gilt lotus flowers, *marked under base, also marked*

*6334/4154/1460*

8¾ in. (22.2 cm.) diameter; 25 oz. 10 dwt. (800 gr.)

\$7,000–10,000





PROPERTY FROM A FLORIDA COLLECTION

59

**A FINE SILVER AND MIXED-METAL CENTERPIECE DESIGNED BY EDWARD C. MOORE**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Formed as conjoined pools of water, with pierced central handle, on four shaped feet with "drip" motifs, the body shaped into ripples and chased with swirls, the spot-hammered surface applied with copper, silver and brass floating maple leaves and keys, two water beetles of copper, gold, and silver, and a silver salamander with copper spots, each end with a spot-hammered removable dish, the top of handle etched with stylized monogram *C.J.M.*; marked under base 5922/1713/1037

19½ in. long (49.5 cm.) long; 128 oz. (3,987 gr.) gross weight

\$80,000–120,000



This inventive basket has all the characteristics of Edward Moore's Japanesque designs which won so much acclaim for Tiffany & Co. at the Paris Exposition of 1878. The introduction of the hand-hammered and matte-finished surface was a radical departure from the bright machine-polished finishes that prevailed in the period. Also, the total integration of form and ornament was a major innovation in Moore's works, resulting in highly original shapes for traditional forms. This centerpiece, while described in Tiffany's pattern book as "Slipper form," actually is themed on water, and the overall shape as well as each element of the ornament creates the effect of swirling autumn leaves and pond life. Moore's interpretation of the Japanese techniques of applying colorful copper alloys was much admired in the period—by European and Japanese silver firms as much as Tiffany's American rivals.

Tiffany's pattern book indicates that there were at least three examples produced of this centerpiece model, described as "Centre Piece Slipper form Belmont." The name Belmont may refer to financier August Belmont, who commissioned the Belmont Race trophy from Tiffany's in 1897. It is possible that the centerpiece model was created for him and repeated for other clients. A second reference to this model is found in Tiffany's Hammering and Mounting Book #2 which lists the decoration for "Centre Piece #5922 (Maple Leaves, Seeds and Bugs) Belmont."

Another centerpiece of this form sold Christie's, New York, 21 January 2000, lot 292, illustrated along with Tiffany's pattern book description.









60

#### VARIOUS PROPERTIES

60

**A SET OF EIGHT SILVER, MIXED-METAL AND NIELLO COFFEE SPOONS**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Each with slightly scalloped outline and gilt bowl, one handle *mokume*; one with copper and gold butterflies; two with varied gilt and niello designs; one engraved with dragonflies; one applied with powllania leaves, one engraved with grape vines and one etched with wildflowers, *each marked on reverse*

4½ in. (11.5 cm.) long;

2 oz. 10 dwt. (89 gr.)

(8)

\$2,500–3,500



61

~61

**AN IVORY AND SILVER LETTER CLIP**

MARK OF TIFFANY & CO., NEW YORK, 1873-1891

The shaped rectangular ivory stand set with a silver clip etched with iris flowers, *marked on base of clip, also marked 8016/7872*

5¼ in. (13.4 cm.) long

\$1,500–2,500



62

62

**A SILVER-GILT PICTURE FRAME**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1900

The shaped rectangular frame etched with beading and circular cartouches between, engraved with a monogram, the reverse with leather backing, *marked on reverse, also marked 14274/3983*

7¾ in. (19.6 cm.) high, the glass frame 5 in. x 3½ in. (12.8 cm. x 9 cm.)

\$1,000–1,500



PROPERTY FROM A VERMONT COLLECTION

**63**

**A SILVER SALVER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1887

Circular, chased with four spiral pearling feet, the hammered field decorated with roses, the sides with pearling bands, engraved *G.M.R.H. Feby 16th 1887* on reverse, marked on reverse, also marked 6318/3288/1799

10¼ in. (26 cm.) diameter; 23 oz. 10 dwt. (744 gr.)

\$6,000–9,000

**EXHIBITED**

The Museum of Fine Arts Boston, "The Silver of Tiffany & Co. 1850–1987," 1987

**LITERATURE**

Charles H. Carpenter Jr. and Janet Zapata, *The Silver of Tiffany & Co., 1850–1987*, 1987, illus. no. 46, p. 34

John Loring, *Magnificent Tiffany Silver*, 2001, illus. p. 172





64

PROPERTY FROM A NEW YORK COLLECTION

64

**A SILVER AND MIXED-METAL BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1881

Circular, set on a circular foot, the body with hammered surface and a thick band of decoration imitating Japanese textiles, with applied copper cherries and silver-gilt leaves, *marked under base, also marked 1766*

8 in. (20.3 cm.) diameter; 20 oz. (634 gr.) gross weight

\$2,500–3,500

ANOTHER PROPERTY

65

**A SILVER AND MIXED-METAL MUSTARD POT, WITH A SET OF SILVER AND MIXED-METAL DESSERT KNIVES AND FORKS**

MARK OF GORHAM MFG. CO., PROVIDENCE, THE MUSTARD POT 1880, THE DESSERT SERVICE CIRCA 1880

The mustard pot rectangular, the hammered surface applied with a copper peacock, an Asian woman, leaves and grasses, engraved with a monogram; the six dessert knives and six dessert forks with Japanese copper handles applied with brass, the silver blades and tines with matte finish, the blades engraved with grasses and insects, *marked under base of mustard pot, on blades and reverse of tines*

The mustard pot 2 3/4 in. (7 cm.) high; 2 oz. 10 dwt. (92 gr.) gross weight

(13)

\$1,500–2,500



65



PROPERTY FROM A NEW YORK COLLECTION

**66**

**A SILVER AND MIXED-METAL WATER PITCHER**

MARK OF WHITING MFG. CO., PROVIDENCE, CIRCA 1880

Baluster form, with hammered surface, the body repoussé with oyster shells and seaweed and applied with a copper crab, *marked under base, also marked 890*  
 7¼ in. (18.4 cm.) high; 29 oz. (903 gr.) gross weight

\$7,000–10,000





67



68

#### VARIOUS PROPERTIES

**67**

#### A PARCEL-GILT SILVER SOUP LADLE

MARK OF GORHAM & CO., PROVIDENCE, CIRCA 1890

Hizen pattern, the handle decorated with cloud scroll, dragon and two figures, the reverse applied with a silver-gilt crab, the silver-gilt bowl embellished with a silver bird, the reverse engraved *RMC*, marked on reverse

12 in. (30.5 cm.) long; 7 oz. 10 dwt. (238 gr.)

\$4,000–6,000

The figure on the handle depicts the Queen Mother of the West, who conferred immortality to those who were the recipients of her peaches, said to ripen every 10,000 years. For a discussion of Hizen pattern, see: William P. Hood, et al., "Gorham's Hizen Flatware Pattern," *Silver Magazine*, March/April 2003, pp. 16-31.

**~68**

#### A SILVER FISH SLICE AND FORK

MARK OF GORHAM MFG. CO., PROVIDENCE, CIRCA 1882

The silver blades etched and engraved in the Japanese taste with fish and turtles among cattails, the ivory handles delicately and lightly carved with aquatic plants, each marked on reverse, also marked 1  
The slice 11¼ in. (28.6 cm.) long

(2)

\$1,200–1,800

Another ivory fish slice and fork in the Japanese taste (marked 2) is illustrated in William P. Hood et al., "Gorham's 'White Gold' Flatware," *The Magazine Antiques*, September 2008, fig. 5, pp. 68-77.

**69**

#### A SET OF TEN SILVER SEAFOOD FORKS

MARK OF GORHAM MFG. CO., PROVIDENCE, CIRCA 1885

Narragansett pattern, the simulated bamboo handles entwined with shells, seaweed and marine animals, each marked on reverse  
5¼ in. (13.3 cm.) long; 5 oz. (198 gr.)

(10)

\$2,500–3,500

Another set of ten seafood forks from the Masco Corporation sold Sotheby's, New York, 20 January 1998, lot 55.



69



PROPERTY FROM A VERMONT COLLECTION

**70**

**A PARCEL-GILT SILVER BOWL**

MARK OF WHITING MFG. CO., PROVIDENCE, RETAILED BY BLACK, STARR & FROST, CIRCA 1880

Oval, on spreading oval foot, the hammered body chased with parcel-gilt shells, starfish, and seaweed, interior gilt, *marked under base, also marked 800B*  
 9¾ in. (24.7 cm.) long; 25 oz. 10 dwt. (800 gr.)

**\$7,000–10,000**





71

PROPERTY FROM A NEW YORK COLLECTION

•71

**A SILVER AND MIXED-METAL BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1882

Circular, on spreading circular foot, body with hammered surface, with applied silver-gilt and copper lilies and copper plum blossoms, birds, reeds, and a butterfly, *marked under base, also marked 1847* 6¼ in. (17.1 cm.) diameter; 10 oz. (325 gr.) gross weight

\$1,000–1,500



72

PROPERTY OF AN OHIO ESTATE

~72

**A SILVER AND MIXED-METAL COFFEE POT**

MARK OF WHITING MFG. CO., PROVIDENCE, CIRCA 1880

Conical, the body and domed cover with hammered surface and applied with copper beetles, flies and plum blossoms, handle with ivory insulators, engraved monogram *CWF* on base, *marked under base, 779E*

7¾ in. (19.6 cm.) high; 11 oz. (344 gr.) gross weight

\$2,000–3,000

PROVENANCE

Heritage Auction Gallery, Dallas, 20 May 2004, lot 18689



73

PROPERTY FROM A VERMONT COLLECTION

~73

**A PATINATED COPPER, SILVER AND IVORY MUG**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1883

Circular, with hammered body and gilt interior, the ivory handle with silver mounts, *marked under base, also marked Y37* 6¼ in. (15.8 cm.) high

\$1,000–1,500

LITERATURE

Charles H. Carpenter, *Gorham Silver*, 1997, illus, p. 98, no. 119a



VARIOUS PROPERTIES

**-74**

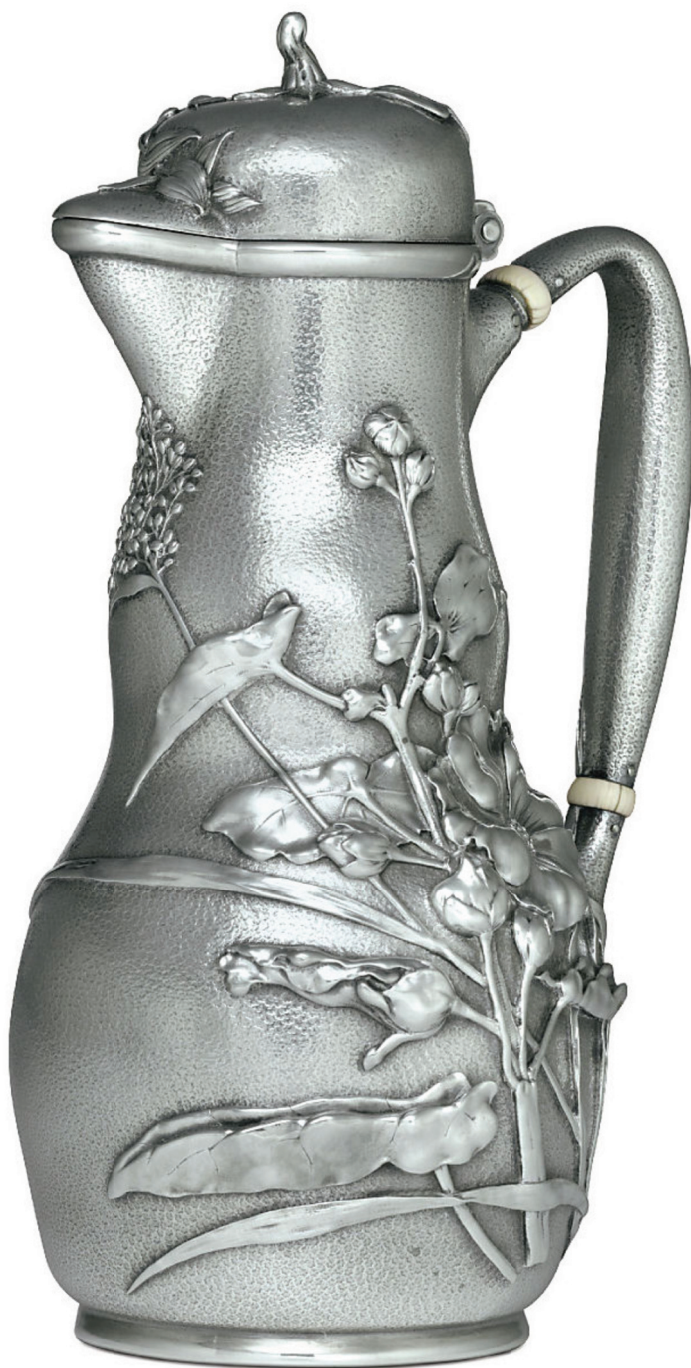
**A SILVER COFFEE JUG**

MARK OF TIFFANY & CO., NEW YORK, 1878-1891

Baluster form, the surface stippled, with chased flowers, leaves and a moth, the hinged domed cover with stem finial, the handle with ivory insulators, *marked under base, also marked 5125M 8521*

9¾ in. (24.7 cm.) high; 21 oz. 10 dwt (672 gr.) gross weight

\$8,000-12,000







75

~75

**AN ASSEMBLED FOUR-PIECE SILVER COFFEE SERVICE**

THE SUGAR AND WASTE BOWL MARK OF SAMUEL KIRK & CO., BALTIMORE, 1846-1861

Comprising a coffee pot, covered sugar bowl, waste bowl and cream jug, each baluster or vase form, chased allover with flowers and architectural scenes, the angular handles with ram's-head terminals, the coffee pot with ivory insulators, the cream jug engraved with crest and initial, *marked under bases, the coffee pot and cream jug apparently unmarked*

The coffee pot 13 $\frac{7}{8}$  in. (35.4 cm.) high; 88 oz. 10 dwt. (2,759 gr.) gross weight (4)

\$3,000–5,000

~76

**A SILVER COFFEE POT**

MARK OF WHITING MFG. CO., NEW YORK, CIRCA 1880

In the Asian taste, square, on four paw feet, with chased floral decoration, the handle and spout imitating textile decoration, with ivory insulators, *marked under base, also marked 985 and B*

8 $\frac{1}{2}$  in. (21.5 cm.) high; 22 oz. (695 gr.) gross weight

\$3,000–5,000

77

**A SILVER TEA CADDY**

MARK OF DOMINICK & HAFF, NEW YORK, 1881, RETAILED BY THEODORE B. STARR

Ovoid, with chased spiraling fern decoration, *marked under base, also marked 28*

5 in. (12.7 cm.) high; 8 oz. (250 gr.)

\$1,500–2,500



76 (detail, reverse)



76



77





78

**A MAGNIFICENT PARCEL-GILT SILVER AND GEM-SET PRESENTATION SWORD AND SCABBARD, DESIGN ATTRIBUTED TO PAULDING FARNHAM**

MARK OF TIFFANY & CO., NEW YORK, 1890

The hilt with a helmeted figural pommel, the obverse crossguard with 37 diamonds set into monogram GAR within rococo cartouche, the underside of the crossguard etched with scrolls, the knuckleguard set with a baroque pearl and five cabochon stones (golden beryl, amethyst, tourmaline, and garnet), the quillon terminating in a cabochon garnet; the blade of parcel-gilt steel etched with an American eagle on one side and U.S. on the other, within military and patriotic trophies; the silver scabbard with etched presentation inscription, *In a contest for this sword among the readers of the Boston Daily Globe for the most popular comrade of the G.A.R. Richard Francis Tobin Senior Vice Commander in Chief received 1,493,267 votes in a total of 4,846,496 August 1890*, the upper mount applied with a panoply of armor, the middle mount with scrolls, and the lower mount with US in monogram above the scrolled drag, marked with engraved signatures of Tiffany & Co. on the knuckleguard and the scabbard rim; the steel blade marked on the ricasso with a helmet incuse

39 in. (99 cm.) long, including scabbard

\$80,000-120,000

Farnham is known to have designed presentation objects for numerous patrons, including ceremonial swords for Admiral George Dewey and General Nelson A. Miles. This sword, which dates to just before Farnham assumed the directorship of Tiffany's jewelry department in 1891, follows that tradition and reflects his training as a jeweler, particularly through the use of gemstones and inset diamonds. The Dewey sword (commissioned in 1898) is now at the U.S. Navy Museum in Washington D.C., and is illustrated along with its design drawing in Janet Zapata, "The Rediscovery of Paulding Farnham, Tiffany's designer Extraordinaire Part II: Silver," *The Magazine Antiques*, April 1991, 722-723.

The Boston Globe.

WHO

IS THE MOST POPULAR

G. A. R.

MAN?

THIS IS ONE VOTE

For.....

Of (city or town).....

State.....

NOTE. If you wish to vote in this contest, please cut out this coupon and, after writing your name, send it to "The Free Circular, Globe Office, Boston, Mass."

If the name written, be so the name written be or how many upon the back of this card, and the name of the contest be not require that the name be of any name.

If you have no particular preference please cut out the coupon and give it to some friend who may wish to vote.

anxious to do everything it can for the promotion of the coming National Encampment in Boston, and believing that such a rivalry will greatly increase patriotism in that article. The Globe comes a reasonable price contest to determine who is the most popular friend among men in the country. This contest, the announced man will be presented with a handsome sword, costing \$1000, the contest will be offered in a simultaneous.

The great contest will continue until about the middle of August. In this contest whoever receives the largest number of votes will win the prize. These votes will be entered in daily and weekly, from the day until the end of the contest.

Every comrade, a good standing, of the Grand Army of the Republic, wherever he lives, no matter what his race or creed, rank may be and regardless of whether he served in the army or navy in the navy, is eligible for the prize and everybody, man, woman or child, may vote for the winner of his or her choice.

Any one wishing to vote should cut out the blank or coupon enclosed on this page and write or stamp name in the blank or address of the comrade for whom, he or she wishes to vote. This may be done with one name or with thousands of names.

The name when properly filled out with a vote, sealed in a stamp, should be forwarded to "The Vote Circular, Globe Office, Boston, Mass." by either mail or express.

Orders for newspapers to be made through the regular subscription, but such orders will be taken to make it easier to send directly to The Globe, announced by letter, stating how many copies desired, the price of each copy of the daily being two cents and of the Sunday edition five cents.

All votes received will be promptly counted, and the result will be day announced in The Globe from day to day. When the final award shall be made, promptly after the closing of the contest, the announcement will be issued broadcast all over the Union, and the prize awarded in a manner befitting its richness and importance.

TIFFANY & Co.  
Grand Army Encampment  
Globe Office,  
New York, June 11, 1890.  
Col. Charles J. Taylor, Boston Globe,  
Boston.

Your kind coupling with your request of the 5th for design and engraving for the construction of a sword sword of the value of \$1000, we submit the accompanying drawing.

The blade is to be 39 inches in length, of fully etched and gilt steel, and the entire mountings of sterling silver.

The guard is to be richly etched in panels with fine lines, on the inside one of which will be an American eagle, in the other an eagle, a monogram, a pattern and appropriate decorative ornament.

In the rounded hilt the diamond will be a large garnet.

On the crossguard will be the letters G. A. R. in bold relief, flanked by scrolls with 36 diamonds.

The grip will be of silver, etched in a diaper pattern, the grip and guard being surrounded by a band in silver, very richly etched, study of "Canaan's Adventure" on the dome of the Capitol at Washington.

The scabbard will be of polished silver, with monogram in the gilt. The upper band will show a group of arms and armor, the scabbard will be etched with scrolls, and the top and bottom end will be etched in letters "G. A. R." with oak and laurel leaves.

All the sword will be gilted on silver except the scabbard and grip, which, for effect of contrast, will be of bright polished silver, and the face of the blade on the left, which will be etched.

The sword will be of gold, silver, and the whole mounted in a metal band and set with precious stones for ornamentation.

The price includes also the engraving of an inscription of commendation length on one reverse and nonpresentation price.

It may be delivered on or about the 15th of July.

Tiffany & Co.

The *Boston Globe* commissioned this sword from Tiffany's with a huge purse of \$1,000 in 1890. The sword was presented to the winner of the *Globe's* competition for the most popular member of the Grand Army of the Republic, the fraternal organization of Union Army veterans. The readers voted overwhelmingly for Richard Francis Tobin, who had helped organize the 24th National Encampment of the G.A.R. at Boston in August 1890.

The *Boston Globe* announced the competition by publishing a drawing of this sword, described as "the richest prize ever offered in a similar contest." Accompanying the drawing is a letter from Tiffany & Co., describing the sword as follows:

June 11, 1890

Col. Charles H. Taylor, Boston Globe, Boston:

Dear Sir:

Complying with your request of the 5th for design and specification for the manufacture of a dress sword of the value of \$1000, we submit the accompanying drawing:

The blade is to be 30 inches in length, of finely etched and gilded steel, and the entire mountings of sterling silver.

The guard is to be richly chased in flutings, with five bosses, in the center one of which will be set an American pearl; in the others an amethyst, a tourmaline, a golden beryl and a spessartite or cinnamon garnet.

In the terminal forming the hilt will be a large garnet.

On the wrist-guard will be the letters G. A. R. in bold relief, floriated style, set with 26 diamonds.

The grip will be of silver, chased in diaper pattern. The grip and guard being surmounted by a head in helmet very richly chased, study of Crawford's "America" on the dome of the Capitol at Washington.

The scabbard will be of polished silver, with mountings in silver-gilt. The upper band will show a group of arms and armor, the second a scroll entwined with oak leaves, and the top or end floriated scroll encircling the letters "U. S.," with oak and laurel leaves.

All the work will be gilded on silver except the scabbard and grip, which, for effect by contrast, will be of bright polished silver, and the face of the head at the hilt, which will be oxydized. . . . It can be delivered on or about the 15th of July.

--Tiffany & Co.

The above letter provides unusually specific documentation of a Tiffany special commission, including the identification of the design source of the pommel as Thomas Crawford's famous sculpture of the figure of Armed Freedom atop the Capitol dome, completed in 1863 at the height of the Civil War.







79

PROPERTY FROM A GEORGIA COLLECTION

**79**  
**A PAIR OF SILVER CANDLESTICKS, SNUFFER AND TRAY, FOUR GOBLETS AND A BUTTER DISH**  
MOST WITH RETAIL MARK OF M & W, CIRCA 1865

The candlesticks on circular base with chevron border and bellflower and ivy engraving; the scissor-form snuffer with oval tray engraved with ivy; the four goblets each with chevron borders and engraved palmette and husk border; the butter dish of conforming decoration to the goblets, domed circular with bull's-head handles, all pieces engraved *Phebe Gates Strawn*, the snuffers engraved *PGS*, *marked under bases with M & W Sterling*, the snuffers marked *STERLING*, the goblets apparently unmarked

The candlesticks 10 $\frac{3}{4}$  in. (27.3 cm.) high; 81 oz. 10 dwt. (2,535 gr.) gross weight (9)

\$4,000–6,000

Phebe G. Strawn (d. 1906) was the wife of prominent cattle dealer, Jacob Strawn (d. 1856). Strawn was one of the largest landowners in Illinois, an innovative cattle trader and prominent philanthropist in Jacksonville.

VARIOUS PROPERTIES

**80**  
**A SILVER CENTERPIECE BOWL**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1870

Circular, on pedestal foot, the bowl applied with female masks and scrolling flower handles, with die-rolled flower bands at intervals, *marked under base, also marked 2537/6039*  
13 in. (23 cm.) diameter; 38 oz. 10 dwt. (1,212 gr.)

\$4,000–6,000

**81**  
**A SILVER MEDALLION TAZZA**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1865

Circular, on shaped triangular base applied with medallions on two sides, engraved with monogram to third side, supporting a circular bowl engraved with wreath at center, *marked under base, also marked 925 STERLING, NEW YORK, 30*  
9 in. (22.9 cm.) high; 28 oz. 10 dwt. (887 gr.)

\$3,000–5,000



80



81



PROPERTY FROM THE NEW JERSEY HISTORICAL SOCIETY

**82**

**A SILVER WATER PITCHER**

MARK OF TIFFANY, YOUNG & ELLIS, NEW YORK, CIRCA 1852

Baluster-form, chased with lily pads and flowers, with cattail handle, engraved *Judge Nevius from the Bench & Bar of Monmouth County*, 1852; marked under base, also with museum accession number 10½ in. (26.6 cm.) high; 29 oz. 10 dwt. (918 gr.)

\$4,000–6,000

James Schureman Nevius (b. 1796) was an Associate Justice of the New Jersey Supreme Court. He graduated from Princeton College in 1816, became a licensed attorney in 1819, working mostly out of New Brunswick. A number of his descendants were also judges and lawyers, including William James Nevius and Hon. Henry M. Nevius.





83

PROPERTY OF A LONG ISLAND FAMILY

~83

**A SILVER SIX-PIECE TEA AND COFFEE SERVICE WITH SILVER-PLATED TRAY**  
MARK OF TIFFANY & CO., NEW YORK, 1865-1869

Comprising a kettle-on-stand with burner, a coffee pot, teapot, covered sugar bowl, cream jug and waste bowl; each baluster form, with applied stamped midband, the surface engraved with acanthus cartouches amid strapwork, the kettle-on-stand, coffee pot and teapot with ivory insulators, engraved with monogram *HCL*, each marked under base, the burner stand apparently unmarked, the kettle-on-stand 1951/2651, the coffee pot 1950/2853, the waste bowl 1950, the remainder 1950/3011; the oval silver-plated tray with rosette border and conforming monogram, marked *HE & Co.*, retailed by *Tiffany & Co.*

The kettle-on-stand 15 in. (38 cm.) high; the service 180 oz. (5,611 gr.) gross weight; the tray 32 7/8 in. (83.6 cm.) long (7)

\$7,000-10,000



84

PROPERTY FROM A VERMONT COLLECTION

84

**A GROUP OF SILVER SERVING PIECES**

MOST TIFFANY & CO., NEW YORK, 19TH AND 20TH CENTURY

Eleven Tiffany serving pieces, variously engraved with initials, comprising:

- An Olympian pattern cheese scoop
- An Antique Ivy pattern tablespoon
- A Vine (Iris) pattern coffee spoon
- A Japanese pattern ice-cream spoon with engraved gilt bowl
- Two Lap-Over-Edge etched fish forks, marked scallop and kingfish
- A Lap-Over-Edge etched jelly spoon, marked clives
- A Lap-Over-Edge etched sugar sifter
- A pair of grape scissors with trefoil design
- A Holly pattern jelly knife
- A shell-form sugar sifter, *John Polhemus*, retailed by *Tiffany*

- A soup ladle, *J. Easton 2nd, Nantucket, RI*, circa 1828, engraved *Caroline S. Wyer*
- A soup ladle, *R. & W. Wilson, Philadelphia*
- A stuffing spoon, *Samuel Kirk, Baltimore*, 1830-1846
- A pastry lifter, *Fisher, c. 1870*
- A small ladle with hand holding a bucket, *Gorham Mfg. Co.*
- A leaf-form caddy spoon, *Gorham Mfg. Co.*, 1887
- The Kirk spoon 13 1/2 in. (35 cm.) long; 39 oz. 10 dwt (1,235 gr.) (18)

\$2,500-3,500



85



86

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. GEORGE  
HEARD HAMILTON

**85**

**A SILVER PART DESSERT SERVICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1870

Japanese pattern, engraved with calligraphic style monogram *AFM*  
comprising:

Twelve dessert forks

Eleven dessert spoons

Nine dessert knives, with silver blades

Two coffee spoons

42 oz. (1,309 gr.)

\$4,000–6,000

PROPERTY FROM THE NEW JERSEY HISTORICAL SOCIETY

**86**

**A PARCEL-GILT SILVER PRESENTATION CENTERPIECE**

MARK OF GORHAM MFG. CO., PROVIDENCE, 1871

Circular, matte-finished, with four lion's-mask feet supporting  
a circular base with parcel-gilt lotus band, a ball applied with sea  
monster masks and two shell bowls, the gilt circular dish with  
stamped ivy border, engraved *NYGEB to TFBP 1873*, marked under  
base, also with museum accession number  
16½ in. (41.9 cm.) high; 94 oz. (2,936 gr.)

\$10,000–15,000

**PROVENANCE**

Thomas Frederick Bayley Parker (1827–1910) of New Brunswick,  
New Jersey, by descent to Frances Kelsey, great grand daughter

This presentation centerpiece was given to Thomas Parker by the New York  
Gold Exchange Board in 1873

(34)





87

#### VARIOUS PROPERTIES

87

#### A RARE GOLD SNUFF BOX

MARK OF ROBERT & ANDREW CAMPBELL, BALTIMORE, 1833-1855

Rectangular, the engine-turned panels within stylized foliate borders, the cover with a vacant cartouche within a foliate surround, marked inside base and cover R & A.C. BALT. incuse, and with eagle mark and W.M. & C. 18 incuse

3 in. (7.5 cm.) long; 3 oz. (100 gr.)

\$3,000-5,000

88

#### A GROUP OF SILVER JULEP CUPS OF SOUTHERN INTEREST

MOST MARK OF WILLIAM KENDRICK, LOUISVILLE, KENTUCKY, CIRCA 1840-1880

Each of tapering cylindrical form, with stepped or beaded foot, two plain, one engraved *Clark Lodge No. 10, Excelcior Encampment No. 14*, with Masonic symbols, all marked *W. Kendrick, Louisville*; two marked *Peter L. Krider, Standard*, retailed by *W. Kendrick, Louisville*; together with one *John Kitts & Co., Louisville, 1836-78*, engraved *Wheat Essay T.B. Ky. S. Ag. Society*; one *W. Carrington & Co., Charleston, circa 1860*, engraved *Black Oak Agricultural Society 1860*; one *Fairleigh & Co.*

The largest 4 in. (10.2 cm.) high; 36 oz. 10 dwt. (1,147 gr.) (8)

\$1,500-2,000



88 (part)

89

#### A SILVER PRESENTATION CUP OF SOUTHERN INTEREST RETAILER'S MARK OF MITCHELL & TYLER, RICHMOND, VIRGINIA, 1845-1866

In the George II style, baluster form on circular foot, the body alternately chased with floral bands and spiral fluting, with two leaf-clad handles, engraved with presentation inscription *Presented by the Officers and Brothers of the Loyal Farmers Glory Lodge Bradford to Mr. John Ryder as a token of esteem for his valuable services as Treasurer to the Lodge, October 18*, marked under base

7 3/4 in. (19.7 cm.) high; 21 oz. (661 gr.)

\$2,500-3,500

Mitchell & Tyler of Richmond operated from 1845 to 1866.



89



90

**A SILVER SOUP TUREEN AND STAND**

MARK OF BAILEY & KITCHEN, PHILADELPHIA, 1832-1846

Oval, on oval foot, with everted floral rim, and two acanthus-clad handles, the domed cover with acanthus calyx and handle, one side with chased foliate cartouche engraved with a monogram, the oval stand on four scroll feet, with conforming border, *marked under base and stand*

16½ in. (42 cm.) long over handles; 152 oz. 10 dwt. (4,745 gr.)

\$6,000–9,000

**PROVENANCE**

Old Governor's Mansion, Georgia College & State University, Milledgeville, Georgia, sold 3 August 2000.





92 (detail, covers)



PROPERTY FROM A VERMONT COLLECTION

~91

### A SILVER COFFEE POT

MARK OF WILLIAM GALE & SON, NEW YORK, 1852

Shaped oval, on four leaf-clad feet, the body chased with floral decoration, engraved *S.E. Deming THE Gift of her Father 1852*, the scroll handle with ivory insulators, *marked under base* 10¼ in. (26 cm.) high; 33 oz. (1,036 gr.) gross weight

\$600–900

Sarah E. Deming was the daughter of Frederick Deming, President of the Union Bank of New York from 1841–1858. The Gothic Revival Library of Demings's New York residence is now installed in the Metropolitan Museum of Art.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR, NEW YORK

~92

### A SIX-PIECE SILVER TEA SERVICE

MARK OF R. & W. WILSON, PHILADELPHIA, 1825–1846

Comprising a hot water urn, two teapots, a milk jug, sugar bowl and waste bowl, each on pedestal base with Greek key rim, the base and shoulder with rocaile band, each cover surmounted by a Chinese figure, engraved with the monogram *IRC*, the teapots with ivory insulators, with associated oval two-handled silver-plated tray, *marked on bases*

The hot water urn 16½ in. (41.9 cm.) high, the tray 30 in. (76.2 cm.) long; the service 190 oz. (5,936 gr.) gross weight (7)

\$7,000–10,000



91

PROPERTY OF AN OHIO ESTATE

93

### A SILVER TEMPERANCE EWER AND TRAY

MARK OF R. & W. WILSON, PHILADELPHIA, 1825–1846

The ewer baluster form, the body chased with rustic scenes, engraved *A Testimonial Presented to Hon N. B. Browne by the Citizens of Philadelphia for his Fidelity and Energy as a Member of the STATE SENATE in advocating Measures to limit and restrain the Traffic in INTOXICATING LIQUORS May 19th 1856*, the handle surmounted by an eagle and American shield, the oval tray engraved with scroll and floral decoration, engraved *Hon. N. B. Browne, marked on bases* The ewer 16½ in. (41.9 cm.) high, the tray 17½ in. (44.4 cm.) long; 95 oz. 10 dwt. (2,971 gr.) (2)

\$4,000–6,000

PROVENANCE

Christie's, New York, 18–19 January 2002, lot 277

Nathaniel Borradale Browne, Pennsylvania State Senator from 1854–1856, was also a lawyer, Postmaster of Philadelphia, Treasurer of the U.S. Mint and a founding member and president of Fidelity Trust and Safe Deposit Company. The Pennsylvania Temperance Act of 1855, known colloquially as the "Jug Law," restrained the sale of alcohol, but was overthrown the following year to regulate the sale of alcohol by requiring licenses.



92



93







94

SOLD TO BENEFIT THE ACQUISITION FUND OF THE SAINT LOUIS ART MUSEUM

~94

**A SIX-PIECE SILVER TEA SERVICE**

MARK OF OSMAN REED, PHILADELPHIA, CIRCA 1835

Comprising a hot water urn, two teapots, cream jug, sugar bowl with cover and waste bowl; each pear-shaped, on four leaf-clad feet, with scrolling foliate decoration, the domed covers with flower finials, the two pots with ivory insulators, *each marked under base, also with museum accession number, the hot water urn apparently unmarked*

The hot water urn 19½ in. (49.5 cm.) high; 218 oz. (6,180 gr.) gross weight

(7)

\$3,000–5,000

PROPERTY FROM A MIDWEST COLLECTION

95

**TWELVE SILVER AND BASE-METAL MASONIC OFFICERS' BADGES AND DECORATIONS**

19TH/20TH CENTURY

Comprising a silver Masonic square and compass, *marked coin with maker's mark J.S.*; a white metal Masonic eye, and ten other badges including crossed swords, axes, quills, quill and key, and hourglasses; *all but first unmarked*

The first ¾ in. (10.5 cm.) long

(12)

\$1,500–2,500



95



PROPERTY OF A DELAWARE FAMILY

96

**A RARE SILVER-MOUNTED SWORD AND SCABBARD**  
MARK OF GENERAL JAMES WOLF, WILMINGTON, DELAWARE,  
CIRCA 1815

The hilt with silver eagle's-head pommel and silver wire-wrapped wood grip, the quillon with scroll terminal; the tooled leather scabbard with silver mounts, *marked on upper side of quillon* G. J. WOLF.

35¼ in. (89.5 cm.) long (including scabbard)

\$40,000–60,000

PROVENANCE

Acquired by the Ogle family of Delaware

A nearly identical sword by the same maker is in the collection of the Delaware Historical Society, illustrated in Thomas Beckman, "Neoclassical Silver by Wilmington Silversmiths in the Historical Society of Delaware," *The Magazine Antiques*, April 1990, pp. 928-929, Pls. I, Ia. Another example by this maker is in the Col. Kenneth P. and Regina I. Brown Collection, illustrated in Donald L. Fennimore, *Delaware Silver*, 2008, pp. 302-303. Both of these related swords have blades marked by Joseph Rose, cutler of West Philadelphia.

The silversmith named General James Wolf (1779-1858) worked in both Wilmington and New Castle County from around 1800 to 1822, before moving to Philadelphia by 1828. While in Wilmington, Wolf advertised swords and sword-mounting in the *American Watchman* on May 22, 1813.







97



98

PROPERTY FROM A MIDWEST COLLECTION

**97**

**A PAIR OF SILVER PITCHERS**

CIRCA 1815

Each of "Liverpool Jug" form, with angular handle, each engraved beneath spout with monogram *SRF*, *apparently unmarked*  
6½ in. (16.5 cm.) high; 35 oz. 10 dwt. (1,119 gr.) (2)

\$2,500–3,500

PROVENANCE

Christie's, New York, 20 January 1989, lot 287

PROPERTY FROM THE COLLECTION OF MRS. SIDNEY F. BRODY

**98**

**A SILVER COFFEE POT**

MARK OF GARRET EOFF, NEW YORK, CIRCA 1815

Baluster form, on circular foot, the handle with heart-form terminal and wood insulators, the hinged cover surmounted by acorn finial, with beak spout, the body engraved with a coat-of-arms, crest and motto, *marked under base*

12½ in. (31.8 cm.) high; 34 oz. 10 dwt. (1,082 gr.) gross weight

\$1,500–2,500



PROPERTY FROM A MIDWEST COLLECTION

**99**

**A SILVER SOUP LADLE**

MARK OF JOSEPH RICHARDSON, JR., PHILADELPHIA, CIRCA 1780

With fluted shell bowl, the downturned handle with chevron borders, the terminal with oval cartouche engraved with the crest and motto of Hamilton, *marked twice on reverse*  
13¾ in. (35 cm.) long; 6 oz. 10 dwt. (207 gr.)

\$5,000–8,000

**100**

**A SILVER SOUP LADLE**

MARK OF JOSEPH RICHARDSON, SR., PHILADELPHIA, CIRCA 1780

With plain bowl, the downturned handle with chevron borders, the terminal with oval cartouche engraved with monogram *B over I\*E*, *marked three times on reverse*  
14 in. (35.5 cm.) long; 6 oz. 10 dwt. (207 gr.)

\$3,000–5,000





PROPERTY OF HSH PRINCESS MARIE-LOUISE RADZIWILL

101

# **A SILVER THREE-PIECE TEA SERVICE**

MARK OF EPHRAIM BRASHER, NEW YORK, CIRCA 1785

Comprising a teapot, covered sugar bowl and cream jug; oval or vase form, with beaded borders and bright-cut foliate and floral swags, the teapot and cream jug engraved with monogram *JMNB*, the sugar urn with similar monogram *JNMB*; the teapot marked under base, the cream jug marked on foot, the sugar urn apparently unmarked  
The teapot 10½ in. (26.5 cm.) long, 37 oz. (1,152 gr.) gross weight(3)

\$8,000–12,000

## PROVENANCE

John Nicholas Bleecker (1739–1825), of Albany and Margaret Van Deusen, married circa 1775

Margaret Bleecker (1776–1878), daughter, married Col. John Van Schaick (1776–1820) of Albany

Elisa Van Schaick, daughter, married Simeon de Witt Bloodgood

Robert Fanshaw Bloodgood, son, married Elise Pirson

John Van Schaick Bloodgood, son, married distinguished equestrian and author Lida Louise Fleitmann

Lida Lacey Bloodgood, daughter, married HSH Prince Dominick Radziwill in 1948

HSH Princess Marie-Louise Radziwill, daughter, sculptress

John Nicholas Bleecker was an aggressive leader during the Revolutionary years in Albany, and assumed an important role after the capture of Fort Ticonderoga in 1775. Albany was an especially vital hub of Revolutionary activity. The city was the seat of the Albany Conference in 1754, where Benjamin Franklin was among those who drafted the Albany Plan of Union, precursor to the Declaration of Independence.

Early in the 1760s, Bleecker became a contractor with Albany's municipal government, which was largely in favor of independence. He also served as Alderman to the Albany Corporation from 1767, a position to which he was reelected for several years, as well as on the Committee of Correspondence, founded to promote colonists' rights following the Intolerable Acts of 1774.

When the War began, Bleecker was made Assistant Deputy Commissary General of Store and Provisions in New York, and was instrumental in the transfer of munitions seized from Fort Ticonderoga to reinforce the defense of Boston in the spring of 1776. Bleecker's contributions to the Revolution were rewarded by New York State with an allocation of land bounty rights. After the War, he continued serving in Albany's city government until his death in 1825.

For additional information see: *The John N. Bleecker Papers, 1700-1870*, at the New York State Library and the *Colonial Albany Social History Project*, directed by Stephan Bielinski, the New York State Museum.



PROPERTY OF A NEW ENGLAND GENTLEMAN

**102**

**A SILVER TABLESPOON**

MARK OF PAUL REVERE, BOSTON, CIRCA 1787

The handle bright-cut engraved with husks, flower and monogram *OLE*, marked on reverse with Kane mark *B*  
8½ in. (21.5 cm.) long; 1 oz. 10 dwt. (59 gr.)

\$10,000–15,000

The monogram is that of Oliver and Lucy Everett.

Oliver Everett (d. 1808) married Lucy Hill, daughter of Alexander S. Hill of Philadelphia in 1787. Everett was a graduate of Harvard College in 1779 and served as pastor of the New South Church in Boston from 1782 to 1792. Their son Edward Everett was president of Harvard College from 1846–1849, served as a United States Representative and Senator, and was Governor of Massachusetts from 1836 to 1839.

A pair of tablespoons from the same set and engraved with the same monogram are in the collection of the Museum of Fine Arts, Boston and are illustrated in Kathryn Buhler, *American Silver 1655–1825 in the Museum of Fine Arts Boston*, 1972, vol. 2., no. 382, p. 432. Another matching tablespoon is cited in Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 831.





PROPERTY FROM A MIDWEST COLLECTION

103

**A FINE AND LARGE SILVER TANKARD**

MARK OF DANIEL HENCHMAN, BOSTON, CIRCA 1765; ENGRAVING  
ATTRIBUTED TO NATHANIEL HURD

Tapering cylindrical, the domed cover with a baluster finial and molded scroll thumbpiece, the S-scroll handle with applied molded drop and an oval terminal, the body with applied mid-band above a molded circular foot, the front engraved with a large stag's-head crest, marked *HENCHMAN* on base and *DH* on cover, base engraved 52 oz-7-12

10¼ in. (26.1 cm.) high; 52 oz. (1,619 gr.)

\$80,000–120,000

**PROVENANCE**

Greene Family of Massachusetts

With Firestone & Parson

Christie's, New York, 17 June 1992, lot 68

The arms of Greene, as borne by Thomas Greene (1706–1763) of Boston, appear on a tankard by Paul Revere of 1762, now in the collection of the Yale University Art Gallery (see Buhler & Hood, *American Silver*, 1970, fig. 240).

Stylistic and documentary evidence support an attribution of the very fine engraving on this tankard to Nathaniel Hurd. A nearly identical stag's-head crest appears on the engraved bookplate of Thomas Dering signed by Hurd in 1749 (see Morrison H. Heckscher and Leslie G. Bowman, *American Rococo, 1750-1775: Elegance in Ornament*, 1992, fig. 14, p. 41). The engraving on a silver monteith bowl made by Henchman and presented to Dartmouth College in 1771 bears the signature of Nathaniel Hurd and documents the collaboration of these two silversmiths. Both Henchman and Nathaniel Hurd apprenticed to Jacob Hurd, and Henchman married Nathaniel's sister Elizabeth in 1753.









104

**104**

**A SILVER SOUP LADLE**

MARK OF DANIEL HENCHMAN, BOSTON, CIRCA 1760

Hanoverian pattern, with plain bowl, the reverse engraved with a crest, *marked on reverse with Kane mark A*

12½ in. (31.8 cm.) long; 4 oz. 10 dwt. (154 gr.)

\$6,000–9,000



105

**105**

**A SILVER CANN**

MARK OF JOHN BURT, BOSTON, CIRCA 1745

Baluster form, on circular foot, with scroll handle, the body engraved with a coat-of-arms and crest within foliate cartouche, the interior gilt, *marked next to handle with Kane mark D*

4¼ in. (10.9 cm.) high; 5 oz. 10 dwt. (179 gr.)

\$5,000–8,000



106

**A SILVER TANKARD**

MARK OF WILLIAM SIMPKINS, BOSTON, CIRCA 1760

Tapering cylindrical, with reeded foot, the body applied with a midband, the domed cover with scroll thumbpiece and flame finial, the scroll handle with mask terminal and engraved with monogram *W* over *E\*S*, the base later engraved *John Holmes*, also with scratch weight 28 oz 5 pt., marked near handle (*Kane mark A*)  
9 in. (22.9 cm.) high; 26 oz. 10 dwt. (836 gr.)

\$8,000–12,000

**LITERATURE**

Patrica Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 898



107

**AN IMPORTANT SILVER TAZZA**

MARKS OF JOHN EDWARDS AND JOHN ALLEN, BOSTON, CIRCA 1700

Circular with spirally gadrooned border, the flaring cylindrical foot also with spirally gadrooned border, the field engraved with a coat-of-arms and crest within stylized fruit and foliage, the reverse engraved 1616 1882 *Isabella Thomas to Mary H. Thomas; marked on field IE (Kane mark A) and IA (Kane mark B)*

9 in. (22.8 cm.) diameter; 12 oz. 10 dwt. (397 gr.)

\$300,000–500,000

**PROVENANCE**

Coffin Family of Massachusetts, by descent to

Isabella Stevenson (b. 1763), m. Joshua Thomas (b. 1751)

Mary Howland Lebaron (1796–1867), daughter-in-law, m. John Boice Thomas (1787–1852)

Joanna White Davis, granddaughter

Mrs. Richard H. Morgan (lender in 1911 and 1930)

Richard Loeb, New Jersey

With Ginsburg & Levy, sold to Walter M. Jeffords, 1948

The Collection of Mr. and Mrs. Walter M. Jeffords, Sotheby's, New York, 29 October 2004, lot 696

**EXHIBITED**

The Museum of Fine Arts, Boston, 1896

The Museum of Fine Arts, Boston, July–December 1911, no. 6

The Museum of Fine Arts, Boston, *Colonial Silversmiths: Masters and Apprentices*, 1956, no. 58

**LITERATURE**

*American Church Silver of the Seventeenth and Eighteenth Centuries with a few pieces of Domestic Plate*, Boston, 1911, p. 1, illus. pl. 27

Charles Knowles Bolton, *Bolton's American Armory*, 1927, p. 37

C. Louise Avery, *Early American Silver*, 1930, illus. pl. XLVII

Kathryn C. Buhler, *Colonial Silversmiths: Masters and Apprentices*, 1956, cat. no. 58, p. 58.

Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 144

The arms are those of Coffin, as recorded in *Bolton's American Armory*, probably for one of the sons of Tristram Coffin (d. 1681), an English émigré who settled in Massachusetts, living in Haverill, Newbury, and Salisbury before becoming one of the early proprietors of Nantucket in 1680.







108

PROPERTY FROM A BROOKLYN COLLECTION

**108**

**A SILVER STRAINER**

MARK OF MYER MYERS, NEW YORK, CIRCA 1765

Circular, with molded border and openwork handles, the bowl pierced with spiral pattern, *marked Myers on each handle (Barquist mark 9)*  
 5 $\frac{7}{8}$  in. (15 cm.) long over handles; 3 oz. (98 gr.)

\$5,000–7,000

PROPERTY FROM A MIDWEST COLLECTION

**109**

**A FINE SILVER SALVER**

MARK OF MYER MYERS, NEW YORK, CIRCA 1765

Shaped circular, on three pad feet, with gadrooned border, the field engraved with a crest and monogram GSC, *marked Myers twice on reverse with Barquist mark 9*  
 8 in. (22.2 cm.) diameter; 14 oz. 10 dwt. (457 gr.)

\$40,000–60,000

**PROVENANCE**

George S. Crookshank (1732–1797) of New York, Red Bank, New Jersey and St. John, New Brunswick, married Catherine Norris

The Hon. George Crookshank (1773–1859), son, of Toronto married Sarah Susannah Lambert (1782–1840) of Wilton, Connecticut

Catherine Crookshank (1829–1917), daughter, of Toronto, married Stephen Heward (1826–1881)

Stephen Augustus Heward (1868–1958), son

Helen Sarel Bury (1909–2002), daughter

Christie's, New York, 15–16 January 2004, lot 171

The crest is that of Crookshank.



109

Scottish-born George Crookshank (1732-97) married New Jersey native Catharine Norris in about 1763. Crookshank and his wife settled in New York, where the baptisms of their children are recorded from 1766 to 1774.

Crookshank was a sea captain by trade, although his name is also recorded as an unlicensed liquor seller in New York in the 1770s. Crookshank's presence in New York coincides with Myer Myers's most prolific period, and this salver corresponds stylistically to other pre-Revolutionary salvers and waiters by Myers.

The year of the outbreak of Revolution must have been particularly difficult for Crookshank, as his wife died leaving him with several small children, and his boat was commandeered for public use. As a loyalist, Crookshank moved his family to St. John, New Brunswick following the British defeat. However, familial and business ties remained to the United States, and his death in St. John in 1797 was recorded in the *New York Gazette*.

George Crookshank's son, the Hon. George Crookshank, who was baptized

in New York in 1773, relocated his family to the town of York (Toronto) in 1796. As one of that city's earliest settlers, he received a Crown grant of 1200 acres. He grew wealthy from his numerous real estate holdings and also served in a number of government positions.

In 1821, Crookshank married Sarah Susannah Lambert of Connecticut, further strengthening his American ties, after which he acquired several properties in New York and Connecticut. As members of Upper Canada's elite, Crookshank and his family lived on a very grand scale. Their only surviving child Catherine, born in Wilton Connecticut, inherited all of her father's property. In 1858 she married Stephen Heward, of another prominent Toronto family. The Myer Myers salver remained within the Heward family until 2003.





110

# A FINE AND LARGE SILVER TANKARD

MARK OF SIMEON SOUMAINE, NEW YORK, CIRCA 1730

Tapering cylindrical, on a molded circular base with an applied band of leaf-stamped cut-card decoration, the bold scroll handle applied with a cast garland of pendant fruit and terminating in a cast cherub's mask, the flat-domed circular cover with a crenellated lip and a corkscrew thumbpiece; the front finely engraved with a coat-of-arms within foliate scroll mantling, the handle engraved with block initials *T* over *I\*M*, the cover engraved circa 1780 with script monogram *TGT* within a circular bright-cut reserve, the base engraved with scratchweight 48 oz. 10 dwt., marked to left of upper handle join 8 in. high (20.4 cm.) high; 48 oz. (1,500 gr.)

\$200,000–300,000



## PROVENANCE

John Tiebout (b. 1693, Flatbush, King's County), married Maria van Deventer (b. 1695) on June 15, 1717 in New York  
Tunis Tiebout, married, secondly, Gerritje Van Vechten (b. 1727) in 1754

Garetta Tiebout (bapt. 1763), daughter, married John Remsen Cowenhoven on January 14, 1785

Thence by descent to Charles T. Cowenhoven, Jr.

A descendant of the above, Sotheby's, 27 January 1989, lot 925  
With Firestone & Parson, Boston

Mr. and Mrs. Eddy Nicholson, sold Christie's, New York, 27–28 January 1995, lot 620

## LITERATURE

Charles T. Cowenhoven, Jr. *The Cowenhoven Family*, privately printed, 1954, p. 15, illus. p. 42

The monogram *IMT* is that of John and Maria Tiebout; the script monogram *TGT* is that of Tunis and Gerritje Tiebout





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Co. 66, 70, 72, 76  
Wilson, R. & W. 92-93  
Wolf, General James 96

# INTERNATIONAL DEPARTMENTS & AUCTION CALENDAR

## SILVER, CERAMICS, PORTRAIT MINIATURES AND GOLD BOXES

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# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CON-SIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol  $\Delta$  next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol  $\circ$  next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

### ALL DIMENSIONS ARE APPROXIMATE

### CONDITION REPORTS

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). Please contact the Specialist Department for a condition report on a particular lot.

Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is."

## PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol  $\sim$  in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old.

Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

## EXPLANATION OF CATALOGUING PRACTICE

### FOR SILVER

A GEORGE II SILVER CUP AND COVER  
Mark of Paul de Lamerie,  
London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER  
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER  
Bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws.

Please note that the ounce weights given in this catalogue are troy ounces.



# BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

## ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

## RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

## BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates:

25% of the final bid price of each lot up to and including \$50,000, 20% of the excess of the hammer price above \$50,000 and up to and including \$1,000,000 and 12% of the excess of the hammer price above \$1,000,000.

Exceptions:

Wine: 20% of the final bid price of each lot sold. For all lots, taxes are payable on the premium at the applicable rate.

## PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

## BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
  - Corporate clients: a certificate of incorporation.
  - For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
  - A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
  - Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from that party. To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.
- Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register.
- For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

## REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client

should bring a signed letter from the client authorizing the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

## BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

## ABSENTEE BIDS

Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or online at christies.com.

## TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

## SUCCESSFUL BIDS

While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

## PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in New York may be paid for in the following ways: wire transfer, credit card (up to \$50,000), bank checks, checks and cash, money orders or travellers checks (up to \$7,500 combined total, subject to conditions).

Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 957-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will

only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site. The fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

Cash, Money Orders or Travellers Checks is limited to \$7,500 (subject to conditions).

Bank Checks should be made payable to Christie's (subject to conditions).

Checks should be made payable to Christie's. Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to:

Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.

Please direct all inquiries to the Cashiers' Office

Tel: +1 212-636-2495 Fax +1 212-636-4939

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

## SALES TAX

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

## COLLECTION OF PURCHASED LOTS

Buyers are expected to remove their property within 7 calendar days of the auction. Please consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk.

## SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information please contact the Art Transport Department at +1 212 636 2480. We regret that Christie's staff will not accommodate requests to roll canvases sold on stretchers.

## EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot. If a license is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. For more information, please contact the Art Transport Department at +1 212 636 2480.



# HANDLING AND COLLECTION

## HANDLING AND COLLECTION

All lots will be handled free of charge for 35 days from the auction date at Christie's Rockefeller Center or Redstone handling facility. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. (Lots may not be collected during the day of their move to Christie's Redstone in Long Island City.) Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

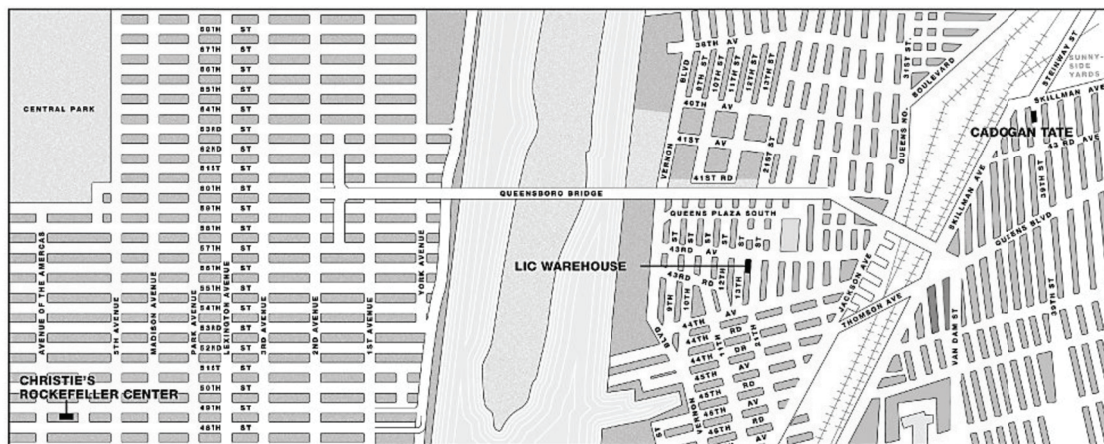
## ADMINISTRATION AND HANDLING CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable sales taxes.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Handling (per lot/day, beginning Day 36)	\$12.00

Property can be transferred to Christie's Fine Art Storage Services (CFASS) New York at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Contact CFASS New York for details: Tel: +1 212 974 4570, [newyork@cfass.com](mailto:newyork@cfass.com)

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
Main Entrance on 49th Street  
Receiving/Shipping Entrance  
on 48th Street  
Hours: 9.30 am - 5.00 pm  
Monday-Friday except Public Holidays

Christie's Redstone  
Post-Sale  
32-23 48th Avenue  
Long Island City, NY 11101  
Tel: +1 212 974 4500  
Main Entrance on 48th Avenue  
Receiving/Shipping Entrance  
on 48th Avenue  
Hours: 9.30 am - 5.00 pm  
Monday-Friday except Public Holidays

# CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

## 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

## 2. BEFORE THE SALE

(a) Examination of property  
Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is."

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

(c) Buyer's responsibility  
Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

## 3. AT THE SALE

(a) Refusal of admission  
Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding  
Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

(c) Bidding as principal  
When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids  
We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

(e) Telephone bids  
Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations. Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

(f) Currency converter  
At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images  
At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

(h) Reserves  
Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol \* next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognized, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed

at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold.

(i) Auctioneer's discretion  
The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk  
Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

(a) Buyer's premium  
In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 2% of the final bid price of each lot up to and including \$50,000, 20% of the excess of the hammer price above \$50,000 and up to and including \$1,000,000 and 12% of the excess of the hammer price above \$1,000,000.

(b) Payment and passing of title  
Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(c) Collection of purchases  
We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.



(d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

(e) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (i) to charge interest at such rate as we shall reasonably decide;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of

any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(g) Failure to collect purchases

Where purchases are not collected within 35 calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to transfer the property to our Long Island City facility at the buyer's expense, and only release the items after payment in full has been made of transportation, administration, handling, insurance and any other costs incurred, together with payment of all other amounts due to us or our affiliates.

(h) Selling Property at Christie's

In addition to expenses such as transport and insurance, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

## 5. EXTENT OF CHRISTIE'S LIABILITY

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

## 6. LIMITED WARRANTY

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